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Issue 15 • £4.95
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ISSN 2633-0474



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Fantasy Figures

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Kingfisher Print

Fantasy Figures International ISSN:

2633-0474

Subscription rates:

UK £27, Europe £36.50, ROW £40
(all prices include shipping and postage)

www.guidelinepublications.co.uk

Published by Guideline Publications

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

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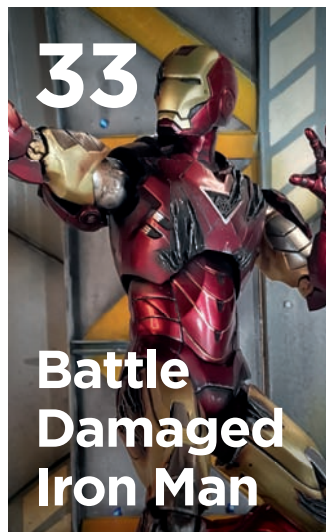
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Over the past few months, I've been struck by how many of my armour modeller friends have been doing more or starting anew with the sci-fi modelling side of the hobby. For some, like regular contributor to both this magazine and our sister title, *Military Modelcraft International* José Luis Lopez, mixing these genres is nothing new, but even die-hard armour modellers are seeing the attractions of the sci-fi side of the hobby. I've seen some great crossovers, including recently a Long Range Desert Group-inspired Genestealer Cult wagon, while, of course, the links between Maschinen Krieger and World War II German armour modelling go way back. What I see less of, however, is modellers painting figures. Painting figures still holds a certain arcane mystery, but I hope that the tutorials and articles we include in *FFI* can tempt some more modellers to improve their figure painting. In fact, I've made it my new year's resolution to try and paint more – okay some – figures. Watch this space, I'll keep you posted ...

This issue of *FFI* has a good mixture of modelling and miniature painting. Our cover story this time is a superb conversion of a Warhammer 40K Imperial Knight inspired by the Space Wolves chapter. This is a great example of how miniature painting techniques can be used on a larger scale model. A similar subject in a way, but a very different approach, is Vincenzo Lanna's build of Kallamity's Schnabelgun. Ilya Yut is an accomplished armour modeller who presents his first foray into the world of Maschinen Krieger, while Javier Molina from Green Stuff World presents another step-by-step tutorial that crosses over between the genres of figure painting and modelling. The biggest sci-fi talking point at present is, of course, Disney's new *Book of Boba Fett*, and Dave Oliver returns with a build of Bandai's version of the bounty hunter's starship, while I take a look at Revell's re-issue of their own kit of the craft. Allezander Dela Rueda is back this issue showing what can be done with some modelling and weathering on two large-scale collectable Iron Man figures. Our centrefold is a real treat for fans of well-painted miniatures as Alfonso Floren presents a trio of pirates, sculpted by the very talented Lucas Pina of Spiramirabilis. We also have a look at the expanding range of fantasy figures from First Legion, there are tutorials from Myles David of Lil Legend Miniatures and Diego Quijana of AMMO, and we have reports from the Jerez show and our own event in London at the end of last year. Now, with this issue done, where are my paint brushes?

David

David Grummitt,
Managing Editor





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News and Reviews

We review the hottest releases from across the hobby.

Hera Models

Spanish figure maker Hera Models make some of the most visually imposing large-scale resin figures on the market and their latest releases are no exception. **Draak'Il** is a 75mm resin miniature of a classic fantasy Orc. This thirteen-piece resin casting is 95mm total height, underlining the size of the character. Based on concept art by Blocsanchez, it's sculpted by Juan Novelletto and looks stunning in the box art painted by Erik Swinson. The miniature comes with an extra shield, as well as an exclusive collector's card and sticker. It's available for €55, but be quick, these figures tend to sell out quickly. Equally impressive is a limited edition (only fifty available) two bust set of **Draak'Il and Göran**. This ten-piece set contains two 70mm busts and the sculpting and casting is again first rate. Both busts are sculpted by Frederico Ginabrida and the pair retail for €55. You can find details of these two pieces and the whole range at www.heramodels.com.



Bandai

My previous review was for the Son Goku figure, so I thought I would go the whole hog and review the **DragonBall Super Evolve Anime Figure Triple Pack (ref. 36840)** too. Not only

does it include an Ultra Instinct Goku, but also has Golden Frieza and Jiren to complete the set without it costing the earth for the extra two figures. Each figure is the standard 12.5cm in height, with all the details Bandai are famous for. The resemblance to the anime characters is uncanny, as



is how poseable they are. Each figure has over fifteen points of articulation. This triple pack has a complementary pack with Super Saiyan Broly, Super Saiyan Vegeta and Super Saiyan Goku (ref. 85819). These sets are perfect for fans of manga and anime fandom and judging by how many figures there are out there for manga, the fandom is endless.

What is also impressive about these sets is the packaging. Bandai's figures are displayed with anime art on the left and the Dragon Ball lettering completing the look. The box is just as much part of the package as the action figures themselves! You can find out more at www.bandai.co.uk and there are available from all good sellers. (Sandra Scholes)





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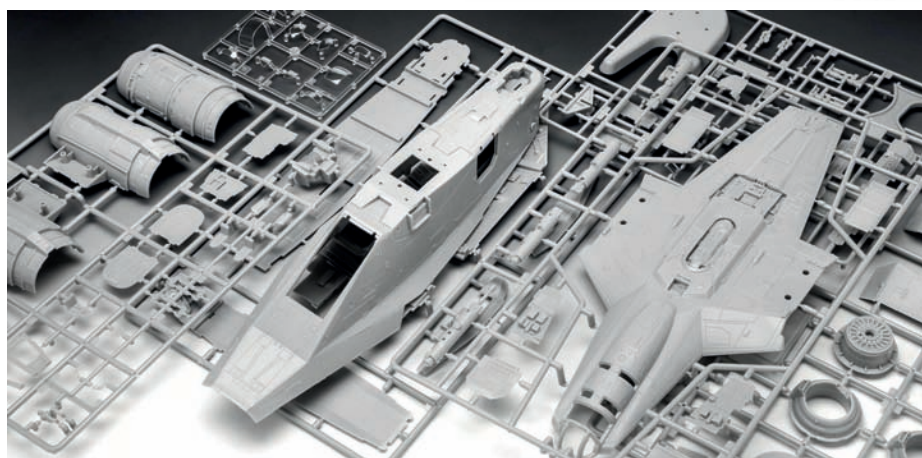
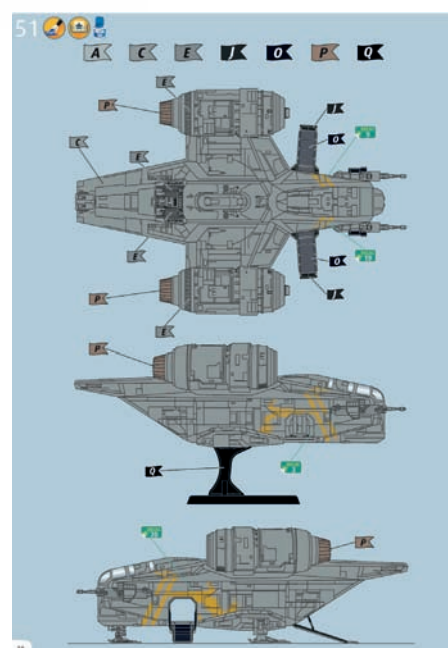
Revell

Everyone now, it seems, loves a Mandalorian and the guys at Revell are no different. Elsewhere in this issue, we look at their reissue of Boba's Fett starship, but their new 1/72-scale Razor Crest model is one of the sci-fi kits of the year. The Razor Crest was a former hyperdrive patrol ship. In the time after the fall of The Empire, it belonged to the Mandalorian bounty hunter Din Djarin, who lived in the ship and travelled with it through the Outer Rim to catch bounty targets. The target that changed his life was, of course, Grogu, a Jedi youngling apparently rescued from Coruscant and wanted by the remnants of Galactic Empire. Not to give away too many spoilers if you are one of the few who haven't yet seen Disney's *The Mandalorian*, but while the series ends well for Din Djarin and Grogu, the Razor Crest does not emerge unscathed! The kit comes in large box (435x250x110mm) and will be a large model, some 337mm in length, once assembled. It contains five pale grey plastic sprues, a clear sprue, a decal sheet and an impressive one-piece hull. Sprue A contains the hull internal linings that provide detail for the hold floor, roof and sides, B the massive drive pods and cockpit parts, C the hull top and cannons, D the drive pylons and drive fronts and backs, while G has the landing gear and a

display stand.

The decals are impressive, including some suitably worn and damaged yellow hull-side markings. The quality of the moulding is impressive. There are no visible sink marks. The kit contains a well-detailed cockpit pod, which is visible through the glazing, and a figure of the Mandalorian himself (you'll have to get the putty out to make The Child though!) There is also a reasonably well detailed cargo bay which can be seen if the ramps are modelled down. The real challenge in making this kit will be achieving a realistic bare metal finish

and, of course, the weathering around the drives and elsewhere. It's a superb kit though and very highly recommended to all fans of Star Wars and sci-fi modelling. Our thanks to Carrera Revell UK for the review sample. Revell kits are available from all good model shops (www.revell.de/en).

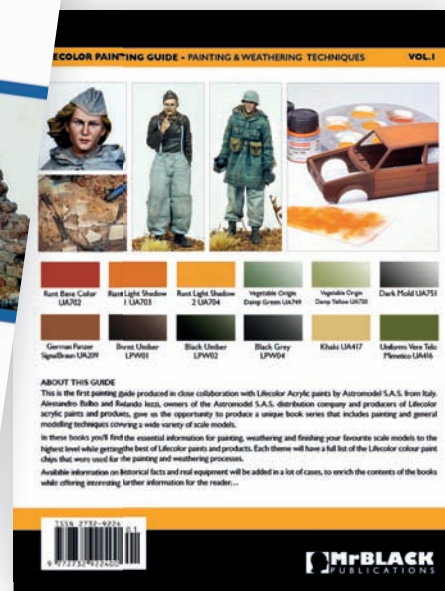


LifeColor

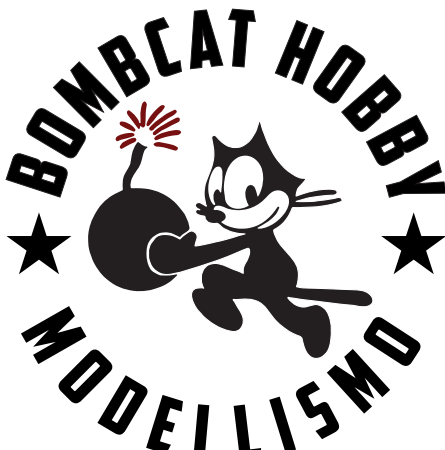
Italian paint manufacturer LifeColor produce one of the widest and most varied arrays of acrylic paints on the market. Their paints can be either airbrushed, when diluted with their own thinner, or brush painted. They are exceptionally well pigmented and have good covering qualities. They perform a little differently, especially when used with an airbrush, to the true water-based acrylics like Vallejo, but, with a little practice, the results are impressive. In association with Mr Black Publications, LifeColor has published a step-by-step painting guide as an introduction to their range of acrylic paints. It covers the basic



of painting flesh tones, fabrics and leather, but also includes guides to creating rust and weathering effects with their paints. The focus is historical, but there is plenty here that can be applied to sci-fi or fantasy contexts.



It's available from the Airbrush Company (www.airbrushes.com) and our thanks to them for the product information.



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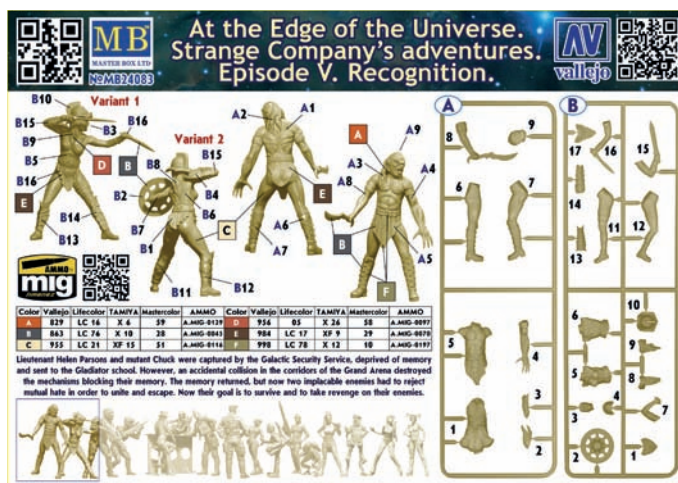


Masterbox

More 1/24-scale plastic figures this issue from Ukrainian manufacturer Masterbox. **Post-Apocalyptic Series, The Last Bridge: Kit No. 4. Vadim (ref. 24076)** continues the new series of post-apocalyptic kits that focus on a confrontation between rival groups of survivors as their search for the mythical 'Last Bridge', a conduit to a better world. Vadim, a lonely tramp, the backstory goes was forced to unite with other loners to survive and to find the Dream - the Last Bridge. The kit includes the figure of an elderly raider pulling a trolley on which he carries his backpack and a sleeping bag.

At the Edge of the Universe, Strange Company's adventures: Episode V. Recognition (ref. 24083)

continues Masterbox's Spaceport series of kits and is a reboxing of previously released kits, refs. 24056 and 24057. The kit contains two gladiatorial opponents: a rather Amazonian female figure and a 'mutant', who reminds me of the Ogryns from Dr Who in the 1970s. Masterbox's 1/24-scale figures are well sculpted and moulded and a good introduction to larger-scale figures. They can be painted and displayed as single figures or combined in dioramas. Our thanks to Masterbox for the product information, they are available from all good model shops (www.mbltd.info).



AK Interactive

As well as the fabulous sci-fi modelling F.A.Q. book, AK Interactive also sent us recently the latest release in their RAGE series of fantasy/sci-fi figure releases. Sculpted by the well-known Spanish artist, Raúl García Latorre, **Captain Nork (ref. RAGE030)** is a 35mm (tabletop scale)



semi-armoured standard bearer. The figure would be suitable for Oldhammer Empire armies or a suitably imposing figure for a LOTR human army, or it could simply be painted and enjoyed as it is a superbly sculpted figure cast beautifully in grey resin. It comes well protected in a stout cardboard box and consists of just two parts, the figure holding the

banner pole and the banner itself. It is supplied with a round Warhammer-style base. The Captain is one of a range of eighteen similar classic fantasy figures released in this scale by AK Interactive. They range from Undead to Dwarves and classic humans. These all look beautiful figures, reasonably priced and are highly recommended to gamers and miniature painters alike. Our thanks to AK Interactive for the review sample. You can see the full range at www.ak-interactive.com.

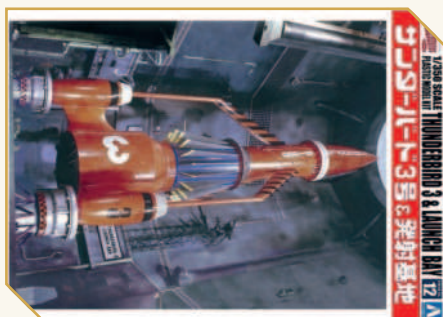
New Kit Releases



NEW KIT RELEASES



Manufacturer: Aoshima
Title: Thunderbirds Classic Recovery Vehicle (Remote Control)
Kit Reference: 063873
Scale: 1/72



Manufacturer: Aoshima
Title: Thunderbirds Classic Thunderbird 3 & Launch Bay
Kit Reference: 063866
Scale: 1/350



Manufacturer: Bandai Spirits
Title: HGUC Gundam Side Story RX-78-4 Gundam Unit 4 [Clear Color] Gundam Base Limited
Kit Reference: N/A
Scale: 1/44



Manufacturer: Bandai Spirits
Title: HGUC Gundam Side Story RX-78-5 Gundam Unit 5 [Clear Color] Gundam Base Limited
Kit Reference: N/A
Scale: 1/44



Manufacturer: Bandai Spirits
Title: SDW Heroes Qitian Dasheng Wukong Impulse Gundam Douzhan Shengfo
Kit Reference: 5062017
Scale: N/A



Manufacturer: Bandai Spirits
Title: SDW Heroes Long Zun Liu Bei Unicorn Gundam
Kit Reference: 5062018
Scale: N/A



Manufacturer: Bandai Spirits
Title: HG Kyokai Senki V-33 Stork Carrier
Kit Reference: 5062946
Scale: 1/72



Manufacturer: Bandai Spirits
Title: HG Kyokai Senki Brady Hound
Kit Reference: 5062945
Scale: 1/72



Manufacturer: Bandai Spirits
Title: 30Minutes Missions EXA Vehicle (Mass Produced Sub Machine Ver.)
Kit Reference: 5062071
Scale: 1/72



Manufacturer: Brick Works
Title: Ma.K. Miracle Girl
Kit Reference: Series 01
Scale: 1/12



Manufacturer: Creative Field
Title: Number 57 Armored Puppet Shadow Wolf
Kit Reference: 7
Scale: 1/24



Manufacturer: Fantastic Plastic
Title: Lost in Space J2
Kit Reference: N/A
Scale: 1/144

New Kit Releases *(continued)*



Manufacturer: Fantastic Plastic
Title: Flash Gordon War Rocket Ajax
Kit Reference: N/A
Scale: 1/144



Manufacturer: Good Smile Company
Title: Power Loader (Alien 2) Moderoid
Kit Reference: 158597
Scale: 1/12



Manufacturer: Hasegawa
Title: Creator Works MechatroCHUNK 02 'Grayish Mint' & Support Girl
Kit Reference: 64793
Scale: 1/35



Manufacturer: Kotobukiya
Title: L.O.Z. [Lord of Zoatex]
Kit Reference: HG077
Scale: 1/24



Manufacturer: Kotobukiya
Title: RZ-014 Godos Marking Plus Ver.
Kit Reference: ZDI57
Scale: 1/72



Manufacturer: Kotobukiya
Title: Type-Hector Durandal
Kit Reference: FA116
Scale: 1/100



Manufacturer: Kotobukiya
Title: Rockman X (Mega Man X) X Second Armor
Kit Reference: KP575
Scale: 1/12



Manufacturer: Kotobukiya
Title: Evoroids E-REX-S1 E-Rex
Kit Reference: ER002
Scale: N/A



Manufacturer: Kotobukiya
Title: Evoroids EVR-01A JET-N
Kit Reference: ER001
Scale: N/A



Manufacturer: Max Factory
Title: PLAMAX Senoumaru
Kit Reference: MS-10
Scale: N/1



Manufacturer: Platz
Title: Mave Yukikaze FFR-41MR with Painting Scheme Decal
Kit Reference: SSY-9
Scale: 1/144



Manufacturer: Tonerico
Title: Mk 44 Ammoknight
Kit Reference: MK001
Scale: 1/12



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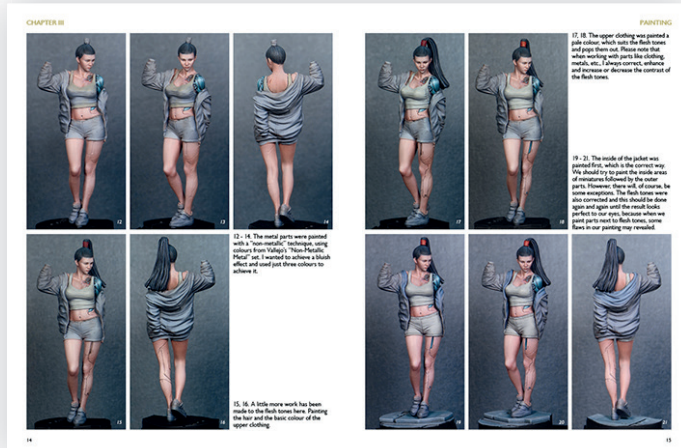


Book Corner

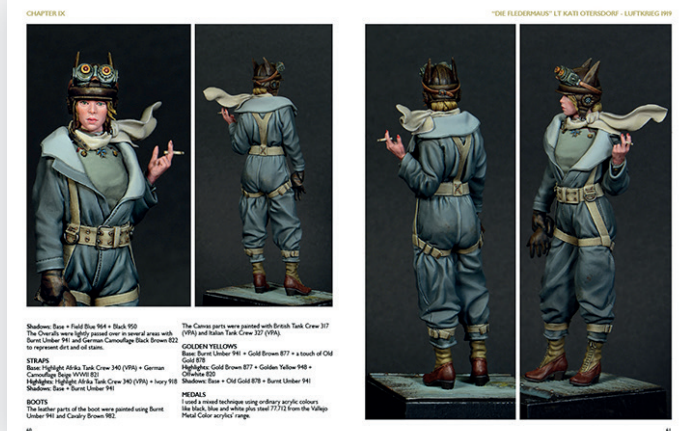
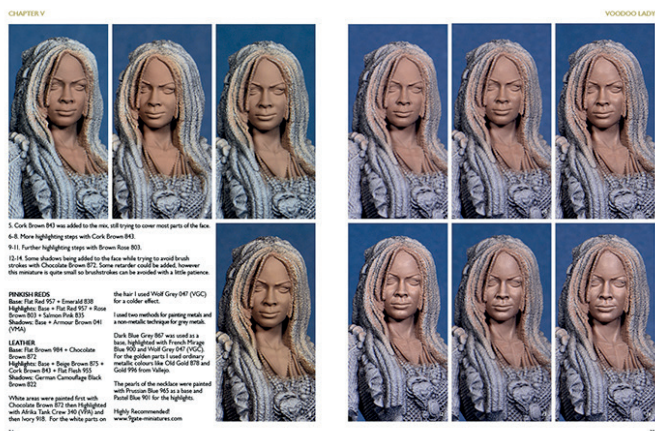
Scale Model Handbook: Techniques for Modelling Female Miniatures: How To Guides Vol. 1

Author: Christos Katselos
Mr Black Publications,
2021.
ISSN: 977-2-73266-6-700
€24.95pb

It's probably fair to say that when most of us begin on our miniature painting odyssey, we start with either male figures or those that have no gender at all (such as robots). Before long, however, many of us will have the desire or necessity to paint a female figure, whether it be a Sister of Battle or one of the increasing number of larger-scale female figures available from the leading plastic and resin miniature manufacturers. Capturing female skin tones is a challenge, demanding a different palette, techniques and skills to painting male ones. Some painters, such as Polish artist Krzysztof Kobalczyk whose work we featured back in issue 13, have mastered this, but most of us will need a little help and tuition. This latest book from Mr Black Publications aims to do just that as Christos Katselos presents a masterclass in modelling and painting female miniatures. The figures in this book are all painted with Vallejo acrylics, but the techniques described apply just as well to the paints of other manufacturers. It begins with an introduction to the basic 'tools of the trade' and a brief tutorial on assembling a 75mm resin figure, in this case Life Miniatures' 'Bad Blood' full figure. There is then a full step-by-step tutorial on that figure, followed by another Life Miniatures' futuristic



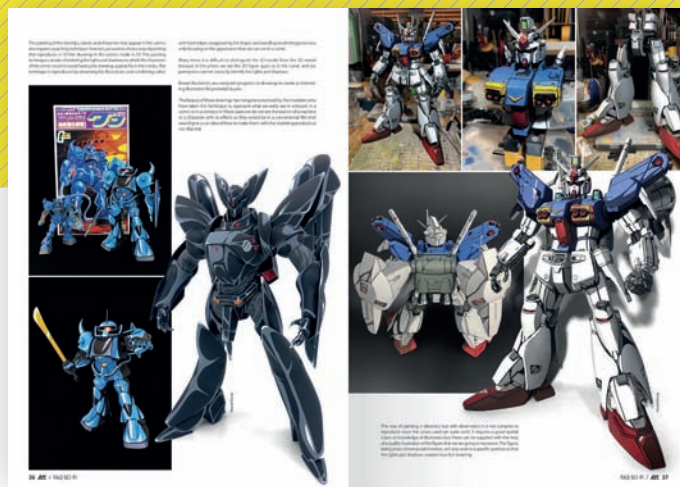
150mm half-figure. Next, there is a wonderful tutorial on how to paint dark female skin tones, using 9th Gate Miniatures' 130mm 'Voodoo Lady'. Next, we have another large-scale half-figure (or perhaps bust), Life Miniatures' 180mm post-apocalyptic 'Surrounded'. There is then a short tutorial on painting eyes, before moving on to some smaller scale figures. First, there is a full tutorial on Luftkreig 1919's 120mm 'Arrow Girl', before the attention turns to another 120mm figure 'Die Feldermaus'. Finally, there are two shorter pieces on Marilyn Monroe, a 54mm Andrea Miniatures piece and a larger Life Miniatures' bust. The step-by-step articles are clearly laid out, with useful paint tables included. The quality of the work and photography is first class and there is something here for all miniature painters, whatever your level. Very highly recommended. Our thanks to Stelios at Mr Black Publications for the review copy (www.mrblackpublications.com). ■



Sci-Fi F.A.Q. The Complete Guide for Sci-Fi Scale Modelers

**Author: Lincoln Wright,
AK Interactive, 2021,
€69.95pb**

AK Interactive's F.A.Q. series is one of the most comprehensive guides to all aspects of modelling and miniature painting available in print. In this latest book you will find an introduction to the evolution of the sci-fi modelling hobby and an explanation of the very many different techniques and processes used by hobbyists. It is a luxurious publication with 428 pages of beautifully designed and printed modelling content. The book is divided into six main sections. The first looks at the different types of sci-fi kits available, both in terms of the different media (plastic, resin and the like) and the various genre and manufacturers, covering everything from Gundam to Warhammer 40K and Ma.K to film and television. Second, we have a long section on basic building skills. Here Lincoln Wright, a very talented Gunpla and sci-fi modeller himself, runs through the tools and techniques which are at the heart of every successful build. Next, we have an introduction to paints and painting. This covers both the different types of paint and the tools needed to apply them. The next section, which is really the meat of the book, covers painting and weathering in all its aspects, from laying down basic colours to



the theories of highlighting and adding false shadow effects, to special effects, such as battle damage and weathering, and adding decals and markings. There is even a section of basic groundwork and diorama building. The final section looks at figure painting; albeit much shorter than the vehicle sections, this is still a useful, practical introduction to the subject. The book ends with a gallery of the author's own work and that of other modellers. AK Interactive have put together a superb book here and a wonderful team of modelling contributors that will be sure to inform and inspire a whole new audience as the appeal of sci-fi modelling continues to grow. Our thanks to the guys at AK Interactive for the review copy. It's available directly from them (www.ak-interactive.com) or from good booksellers worldwide. ■



Boba Fett as he appears in Disney's new *Book of Boba Fett*. (©Lucasfilm 2021)

Bounty Hunting

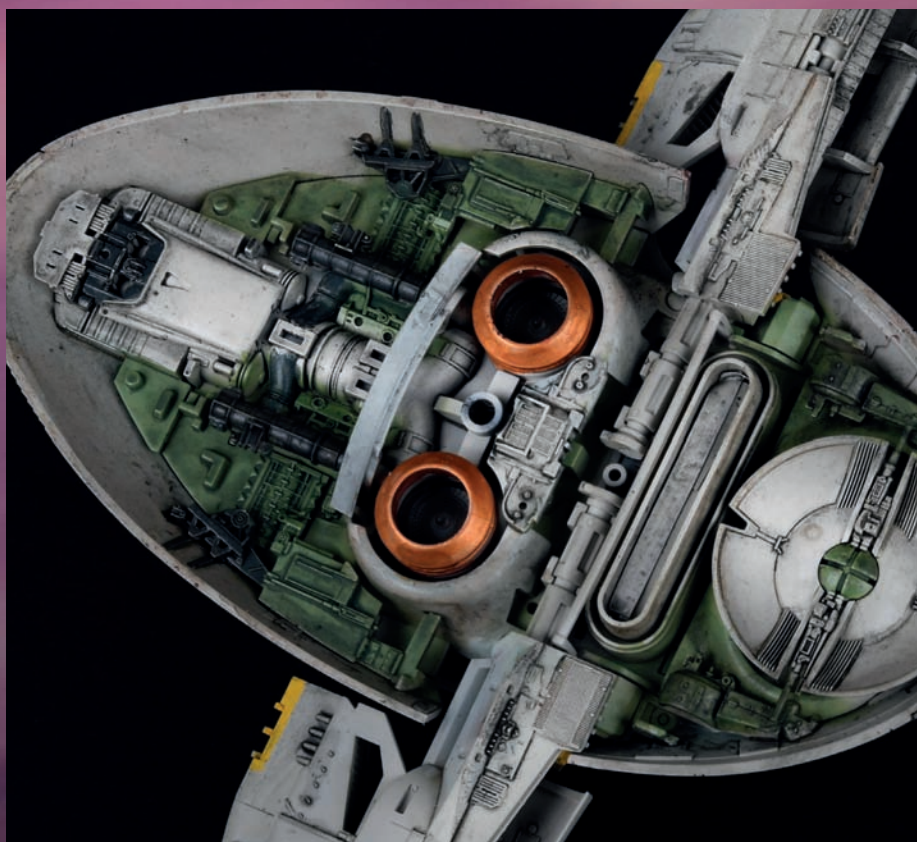


Dave Oliver builds Boba Fett's spaceship in 1/144 scale.

Star Wars films were a huge part of my childhood, with every film of the initial trilogy being a significant event. Far from being 'just a movie' it influenced the video games I played and the toys I wanted for Christmas. *Episode V: The Empire Strikes Back* bought a darker edge to the series and introduced one of my favourite characters, Boba Fett, along with his iconic ship. Although both the character and his spacecraft had limited screen time in the , they still left a lasting impression. The design seemed very different from any of the X-Wings and Tie Fighters, with a distinctive colour scheme from the muted greys of the other ships. Its battered appearance seemed to fit in well with the character. 40 years later, and with Boba Fett reappearing on our screens in Disney's new *Book of Boba Fett*, I finally had a chance to build it.

"He's No Good to Me Dead."

I purchased the kit from eBay and was immediately impressed by the quality of the moulding. Having made several other Bandai Star Wars kits this came as little surprise. The novice modeller would be able to achieve a very realistic representation straight out of the box due to the coloured plastic parts, while the more experienced builder could make it something special. One thing that all these kits have in common is the thick sprue gates attached to the parts, so a decent set of sprue cutters are essential to avoid rending the plastic and damaging the detail. To aid





painting, the construction of the kit was not followed as the instructions laid out, and many of the sub-assemblies were kept separate to help avoid excessive amounts of masking.

“As You Wish”

With the major hull sections assembled over the course of two evenings, the painting process could start. A coat of Tamiya Grey Primer was applied, with the canopy being left separate to avoid any unwanted overspray. Colour matches for Star Wars subjects can be subjective at best, and the colour callouts on the painting guide were for Gunze Sangyo's Aqueous Hobby Colour, a range of paints I didn't possess. It was decided to use the existing colours I had, mixed to as close a match as possible.

The lower section of the hull was given a coating of AK Interactive Chipping Fluid (AK089), then Tamiya Red Brown (XF-64) mixed with a few drops of Flat Red (XF-7) to slightly lighten the finish. After about ten minutes, several different brushes were used to create the chipping effects, after being dipped in water they were dragged and scrubbed across the surface to produce an approximation of the real thing. Once the paint had dried overnight the

front section was masked off and the black centre line was sprayed on using LifeColor Deep Cockpit (UA735), with a lightened coat of the same shade sprayed in the centre of the panel to provide some contrast.

“I Trust Nobody.”

The upper hull was sprayed with LifeColor Interior Green (UA004),

which was matched to the original by simply holding the paint pot alongside the box art and trusting that the right shade had been chosen. Once again, this was applied over a layer of AK Interactive Chipping Fluid, with the surface being 'distressed' in the same way as the lower hull.

The details on the underside were painted in much the same manner, with any parts that could be removed and painted separately making the process that much easier. The only issue throughout the build was that due to the high level of accuracy in the design of the kit, many parts were hard to remove once snapped into place, with care having to be taken not to damage them in the process.





Cockpit Assembly

The whole cockpit assembly was an enjoyable part of the project. The Tiny Boba Fett figure was a neat addition, requiring the use of an Optivisor magnifier to paint with any degree of accuracy. The control panel, seat and cockpit interior were all primed and then painted with a coat of LifeColor Deep Cockpit, then given a wash of Games Workshop Nuln Oil to apply some contrast to the area. Individual switches and dials were then highlighted with Games Workshop Mithril Silver with some receiving a coat of Tamiya Clear Red (X-27), Clear Green (X-25) and Clear Yellow (X-24) to add some areas of interest. In a neat touch, the whole of the cockpit assembly could be rotated 45 degrees to simulate the landing and flight positions scene in the film, something that my inner ten-year-old very much appreciated.

➤ “You Are Alone.”

With the painting stage complete, a coat of Alclad Semi Matt Clearcoat (ALC312) was applied to protect the paint finish during weathering. An overall wash of AMMO Oilbrusher Starship Filth (A.MIG-3513) – what else? – was applied all over the model. Once dry, a slightly more concentrated pin wash of the same colour was applied in more specific areas such as the join between the upper and lower hulls and the control surfaces. To bring out some of the minor surface details, a pin wash of AMMO Oilbrusher Black (A.MIG-3500) was then sparingly used by letting the wash run into the details via capillary action. Finally, to restore some of the base colour especially to the upper hull, a dot filter of AMMO Field Green (A.MIG-3506) and Light Green (A.MIG-3505) were blended in using odourless turpentine to achieve a natural effect. To finish the project some paint chips were subtly applied with a fine brush and LifeColor Deep Cockpit, then the whole ship was given a coat of Alclad Klear Kote Flat (ALV314) to seal everything in.

Conclusion

The ease with which these Bandai kits can be assembled is a great bonus for any jaded modeller suffering from a lack of mojo. As mentioned at the start, they make perfectly acceptable models, made straight out of the box, while the more experienced builder can make them something special, even adding photoetch details from some aftermarket manufacturers. They are thoroughly recommended. ■



BE INSPIRED

Bandai 1/144 Slave I (ref. 0200638) is available from good model shops.

STAR WARS THE BOOK OF BOBA FETT

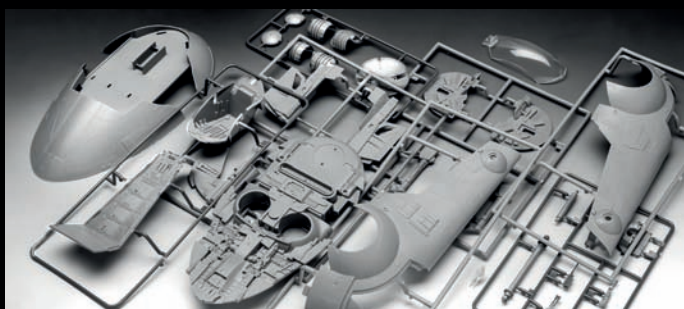


The Editor looks at the new TV series and Revell's re-issue of Boba Fett's iconic starship.

The *Book of Boba Fett* is a thrilling new Star Wars adventure that was teased in a surprise end-credit sequence following the Season 2 finale of *The Mandalorian*. It finds legendary bounty hunter Boba Fett and mercenary Fennec Shand navigating the galaxy's underworld as they return to the sands of Tatooine to stake their claim on the territory once ruled by Jabba the Hutt and his crime syndicate. The story takes place at the same time as, and intertwines with, *The Mandalorian* and portrays a universe after the events of *Star Wars Episode VI: Return of the Jedi* and the fall of the Galactic Empire. As such, it includes familiar characters and vehicles from the



The Revell kit contains a nicely detailed cockpit area and a small figure of Boba Fett himself.



The kit itself is quite straightforward, consisting of just a couple of large plastic sprues. This makes it an ideal project for newcomers to the hobby.



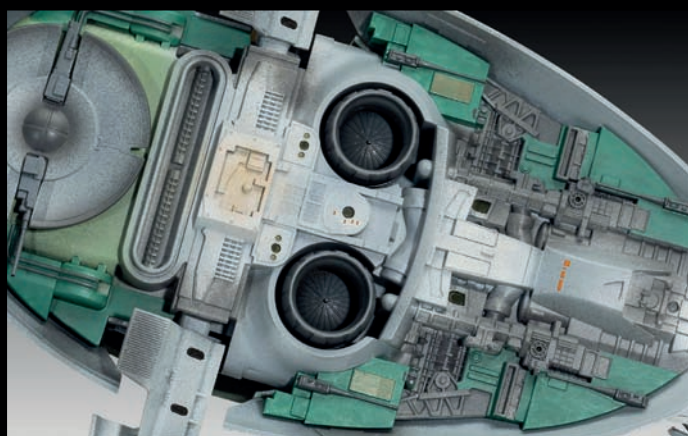
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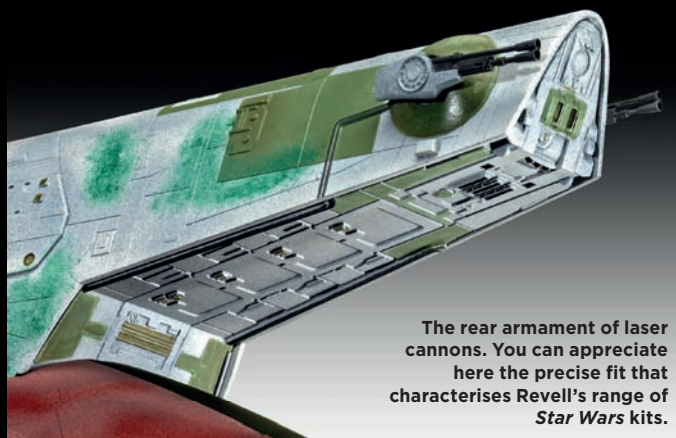
The Book of Boba Fett includes a range of familiar characters and aliens from the *Star Wars* universe.
(© Lucasfilm 2022)



(© Lucasfilm 2022)



The underside of the ship cries out for some extreme weathering effects.



The rear armament of laser cannons. You can appreciate here the precise fit that characterises Revell's range of *Star Wars* kits.

► wider *Star Wars* universe and is set to be an even grittier series than *The Mandalorian*.

The series opened on Disney+ on 29 December 2021, and stars Temuera Morrison as the eponymous hero and Ming-Na Wen as Fennec Shan, reprising her role in *The Mandalorian*. To mark the new series Revell have re-released their 2007 1/88-scale kit of Boba Fett's Starship (ref. 06785). His Kuat System Engineering Firespray 31 Class Patrol and Attack Ship, the only one of six prototypes that survived Fett's daring escape from imprisonment on Naboo, has been kitted by several manufacturers over the years, including Bandai, FineMolds and AMT/Ertl, and Revell also released a 1/160-scale 'EasyKit' in 2012 (ref. 06736), which has been reboxed several times. Fans of



The crystal-clear canopy allows the interior detail to be appreciated – don't be tempted to skip the painting and weathering of the inside!

the series will also note that Revell's new boxart is inspired by a scene from season 2 of *The Mandalorian*. Just as Boba has refurbished his Beskar armour following his close call with the Pit of Sarlacc, so his modified Firespray 31 Class Patrol and Attack Craft has a subtly modified colour scheme for this latest incarnation. As you can see from the images, the Revell kit is a large and nicely detailed model. It provides a great canvas for all manner of weathering effects and is perfect for newcomers both to the model-making hobby and the *Star Wars* universe. Revell kits are available from all good hobby shops and our thanks to Carrera Revell UK for the product information (www.revell.de/en). ■

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SCHNA BELGUN



Vincenzo Lanna builds
a Kallamity classic.



The Schnabelgun was one of the first kits produced by that giant of the Mech modelling world, Luca Zampirolo, the man behind Kallamity. I was lucky enough to meet and get to know Luca, an excellent model maker and a good friend. I chose to build his recent 'Schnabelgun-IVed' kit in 1/144 scale. This is one of several kits based on the Schnabelgun design that Luca has produced, including the 'Blue Edition' in 2018 and 'Bower'. As Luca explains on his website, the design was born in 2002 as a tribute to one of his favourite Mecha from one of his favourite Mech-designers: the 'Neo-Geo' a heavier variant of his 'The-O', by Makoto Kobayashi. At the time Luca worked as an archaeologist and name came from a type of vessel: the 'Schnabelkanne', a beak-spouted ewer made and used by Etrurians in the first millennium B.C. The name stuck and Luca simply added 'gun' on the end. The master for the Schnabelgun was originally made from Superfine Milliput, plasticard, Evergreen profiles,

model kit parts and everyday objects. This was the first kit to be produced from one of Luca's scratchbuild model and has received many modifications over the years as various limited-production resin kits for Kallamity

The Kit

The kit is cast in resin with some metal and details in photoetch. It also comes with a rich decal sheet. The instructions for Luca's kits are always very well done and this is no exception. Although the model is complex and composed of many pieces, assembly was relatively simple and straightforward. I built the kit without making any changes as it is already full of details. The only precaution is to check the positioning of the pieces well before gluing them. Using sections of metal, included in the kit, the cabling is added to make the structure more compact

(photos 1-3).

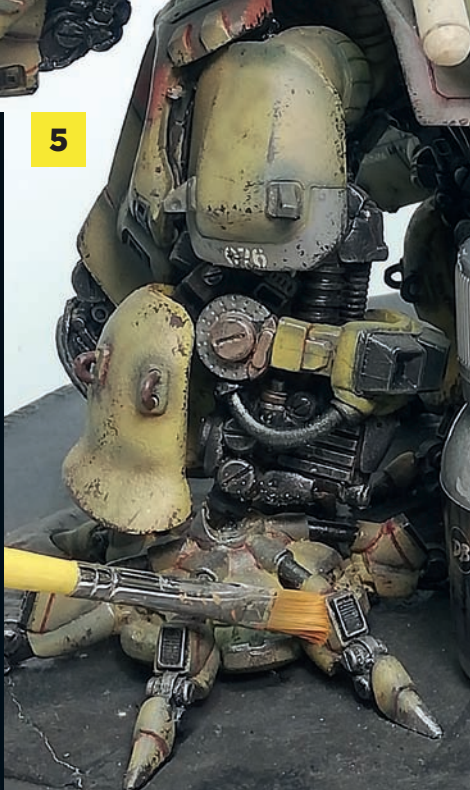
Painting and Weathering

To facilitate the painting and weathering of this complex Mech, I left everything in several sub-assemblies and decided to paint everything and do the final assembly at the end of the project. First, I gave all the parts a couple of thin coats of Tamiya's Grey Fine Primer. This is important for a multi-media kit like this and gives the base colours a good surface adhere to. The base colour was a mixture of Tamiya Yellow Green (XF-4) and Khaki (XF-49). This was sprayed in several thin layers, mixing up the ratio between the two colours with each coat to give a nicely variegated finish across the model. I then used NATO Green (XF-67) to spray thin camouflage lines on the upper shields (4). It's always a good idea on Mechs to add some 'spot colours', so I picked out various panels across the model in a range of different greys, greens and red.

Most of the model that was not armour plating was a bare metal colour, so I started painting this black base using Tamiya Flat Black (XF-1). For the metallic effect, I tried a new technique. Dry brushing has rather fallen out of favour in elite modelling circles in recent years, but it remains one of the most effective techniques in any modeller's armoury. AMMO's new acrylic Drybrush



5



6



7



▶ paints offer a really easy way to quickly obtain convincing metallic effects and I used Light Metal (A.MIG-0621) to pick out the contours of the bare metal areas (5). The rear lights were painted first in AMMO Orange (A.MIG-0129) and Red (A.MIG-0049) and then I added a drop of Acrylic Cristal (A.MIG-0094) to obtain the glass effect (6).

At this stage I needed to add some depth to the finish, so used AMMO's new acrylic Shaders. These are heavily thinned and come ready to be airbrushed to give convincing, soft shadow effects. They are a good alternative to using panel washes in this context. I used several different colours – Starship Filth (A.MIG-0855), Ash Black (A.MIG-0858) and Navy Grey (A.MIG-0856) – blending them together across different areas of the model to give different shadows and highlights (7).

Conclusion

Kallamity's resin models are the ultimate treat for Mech modellers with gorgeous design and superb production quality. The resin is flawlessly cast, and they assemble without any problems. They provide a superb canvas for a variety of painting and weathering techniques. ■

BE INSPIRED

Kallamity 1/144 Schnabelgun and other Mech are available from www.kallamity.com.

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Fantasy Figurines



First Legion expands its 28mm resin Fantasy Figurines range with a second Kickstarter campaign.

We're delighted to have this opportunity to talk a little bit about our new high-quality resin 28mm Fantasy Figurines range. We're excited by the range, which we launched a couple of years ago and which is about to expand dramatically in the next few weeks with a second Kickstarter programme. We love the figures and hope you will too.

Just a bit of background first about ourselves and our business. First Legion was created in 2007 and we released our first products a year later. For several years in the early story of our company, our business was focussed

exclusively on making what we believe to be the world's best historical military figurines. There we have gained a market leading reputation that we think is second to none and since 2008 we have released literally thousands of exquisitely sculpted and painted figures and military vehicles in our signature 60mm scale across dozens of periods in history.

A few years ago, we decided that we really wanted to expand our business beyond historical figures and what better place for us to start than with a range of 28mm fantasy figurines for collectors and gamers. Like many

Azagon the
Enlightened

Ogre Ishtar
the Hunter



The 'tavern arm wrestling competition' between a Dwarf and an Orc is one of the highlights of First Legion's new 75mm Fantasy range.

of you, as kids we spent many hours after school (and sometimes during school!) playing *Dungeons and Dragons* and lovingly painting up our miniatures to create the characters, armies and evil monsters we needed for our D&D adventures. So, coming back to launch a new fantasy figurines range for us was something we became passionate about once we decided to get back into the genre.

We launched our fantasy figurines with a successful



Barbarian
at the Inn

Kickstarter project a couple of years ago with about two hundred figures in the range to get us started. We decided to start with a 'traditional' fantasy line up – a large number of Goblins, Orcs, Elves, Dwarves, Ogres, Dragons and classic D&D character figures – but nonetheless we worked hard to make sure that all our figures can compete with the very best on the market, blending creativity of design with the highest quality sculpting and manufacturing processes. ➤

Minoataur



Frost Giant



Swamp Troll with Salmon



► We chose resin for our fantasy figures because we can get so much more sharp detail into the figures, something that can't be achieved with traditional injection-moulded plastic or even metal figures. This was because we wanted our figures to reflect our company philosophy – the very best quality at an affordable price point. Even though resin costs us more and is more difficult to work with throughout the manufacturing process, we felt the resulting step up in quality was worth it, both to us and to our customers.

One other thing we wanted to do in designing the range was to use a concept we have used successfully for many years in our historical ranges: that is to design our figures with the flexibility that each figure can be used in an individual roleplaying or skirmish setting but can equally well be incorporated into mass battle formations to re-create large-pitched battles. So, with that in mind, we organised the range around battle formations of Orcs, Elves, Goblins, Dwarves, Undead and so on. Customers are, of course, able to buy individual figures if that is what works best for them, but equally they can create entire units in battle formation.

As we say, even though the initial line up of figures contained a lot of the traditional figures you would expect us to start with, we wanted to introduce some new ideas as we went along. In our first Kickstarter we released a large Orc camp and settlement complete with Orc tents and fortifications, as well as authentic scenes of everyday Orc life in camp. So, there are Orc men, women (yes there are Orc females!) and children going about their day-to-day business and pastimes such as cooking up the day's catch for dinner, throwing a pair of (no doubt loaded) dice, and so on. The Orc camp, we think, opens many gaming scenarios and is something we intend to replicate in other ways as we go forward to develop the range. So do watch out for something like a Rivendale or Wood Elf community in the future, although we will probably start with a set of large-scale village buildings and terrain features which open

up for full interiors and allow for role playing scenarios, whether in the village itself or in the dungeons below.

So far, we have been very pleased with how the fantasy range has been received. We had good feedback from the first Kickstarter campaign, including many positive comments from our customers of which we are particularly proud, especially relating to our Orcs and Goblins. That said, there's always room for new ideas and improvement – we are our own most vocal critics – and we are working hard to make our next big release (see below) even better than the first.

Of course, we aren't stopping here. We believe in 'go big or go home!', and we intend over time to generate a huge fantasy figurines catalogue of great breadth and depth to cover almost everything our customers can think of or would want from a 28mm fantasy figures range. As part of that expansion, we plan shortly to release our second Kickstarter campaign in the coming weeks. We learned a lot from our first Kickstarter campaign, and we hope that the second campaign will be both easier to follow and will allow even greater flexibility for our supporters to pick and



Winged Demon

choose the figures

and units they want from the beginning.

We can't go in to too much detail before the second Kickstarter launch but what we can say is that there are going to be many more of the 'basics' in our second major release to add to the catalogue. So, expect more of the familiar Orcs, Goblins, Dwarves



Hill Giant

Trebuchet and Crew



Skeleton Warriors



and Elves, all done to the very highest quality and incorporating some unusual and interesting characters within the units. But beyond that there are going to be some new novel features in the catalogue such as heavy siege Orc units, siege equipment and artillery, and you can see one or two images here with this article. These will enable our customers to re-create epic siege campaigns of major settlements and fortifications, such as the siege of Gondor.

There are also some absolutely superb new evil creatures in the new line up and we show a few images here. There will be Demons, the Undead and some more exotic and unusual creatures from different mythological sources, including First Nation and Aztec mythology. We are also going to produce a small number of the releases as 75mm kits for modellers to paint up and showcase in their collections. For this we've chosen a small selection of the new releases which we think are the most suited to re-creation in the extremely detailed, large 75mm scale and for top level painting. Our own favourite of the 75mm releases is the 'tavern arm wrestling competition' between a Dwarf and an Orc, with the Dwarf getting a little bit of help from his pal and shield.

Beyond the next Kickstarter campaign, we also have a lot of new ideas and products coming through in the coming year and beyond, both for our 28mm Fantasy range and for completely new ranges such as Sci-Fi to complement our existing catalogue. We look forward to bringing announcements to market of exciting new launches in the months and years to come.

Do watch out for our new Kickstarter campaign which will be launched in the coming weeks. You can find news of the launch and of course details of all the currently available figures on our website (see below). We are also



Demon

always available to answer any questions or hear any suggestions or feedback so readers should also feel free to contact us either through the website or on our Facebook page. We are always happy to hear from you.

To wrap up, our business goes from strength to strength, and we wanted to close by saying a huge thank you to both FFI and to all our customers, existing and new, who through continued support are making this all possible. We are extremely grateful to you all and look forward

to seeing you again at shows around the world as and when that again becomes possible. ■



BE INSPIRED

You can check out the full First Legion Fantasy range at www.firstlegionltd.com

Battle Damaged Iron Man



Allezander Dela Rueda transforms action figures of one of Marvel Comics' best-known superheroes.

Iron Man is one of the best known of Marvel Comics' superheroes and one of the founding members of the Avengers. Iron Man was co-created by writer and editor Stan Lee, developed by scripter Larry Lieber, and designed by artists Don Heck and Jack Kirby, and he made his first appearance in *Tales of Suspense* #39 (cover dated March 1963), and received his own title five years later. Iron Man's first appearance alongside his fellow Avengers, Thor, Ant-Man, Wasp and the Hulk, was also in 1963.

Stan Lee had long wanted to develop the idea of a business/superhero, an exemplar of Western capitalism who would use technology and industry against Communism. A wealthy American businessman, playboy, philanthropist, and inventor, Anthony Edward 'Tony' Stark suffered a severe chest injury during a kidnapping. When his captors attempt to force him to build a weapon of mass destruction, he instead creates a mechanised suit of armour to save his life and escape captivity. ➤



1 Sintra PVC board (also known as Foamex) was used to create the basic structure for the scenic display. The section of wall gave some height to complement the height of the action figure.



2 A combination of different rust-coloured acrylic paints and Vallejo's Chipping Medium can be used to replicate a very convincing rusted metallic girder.



3 The painting and weathering effects on the column added to the second scene. Note the black and yellow hazard stripes and the number '15', the stencil also cut from masking tape and the number airbrushed on.



Later, Stark develops his suit, adding weapons and other technological devices he has designed through his company, Stark Industries. He subsequently uses the suit and successive versions to protect the world as Iron Man. Although at first concealing his true identity, Stark eventually publicly reveals himself to be Iron Man. Iron Man is probably best known

today through his representations in the Marvel films, beginning with *Iron Man* (2008) through to *Avengers: Endgame* (2019), where he is played by Robert Downey Jr. It is these films, rather than the original comic books, that have shaped our popular image of Iron Man and it is this cinematic Iron Man that is the subject of this article.

The Concept

These two figures originated as a commission from my client. He is a huge fan of Iron Man and has a large collection of Iron Man action figures. He asked me if I could make an Iron Man figure showing lots of battle damage as the character appears in the movies. I agreed and decided to

make battle scenes inspired by the movies. The client sent two seven-inch Iron Man action figures from Zd Toys: one wearing Mark IV armour and the other Mark VI. I wanted the Mark IV to be heavily damaged, while the Mark VI would have lighter damage. The figures were already painted, so my job was to impart the battle damage, weather the figures and place them on a suitable scenic base.

Dioramas

First, I checked my scrap box and looked for materials I could use. I found a broken wall clock that could serve for the base of the diorama, as well as some scrap plastic

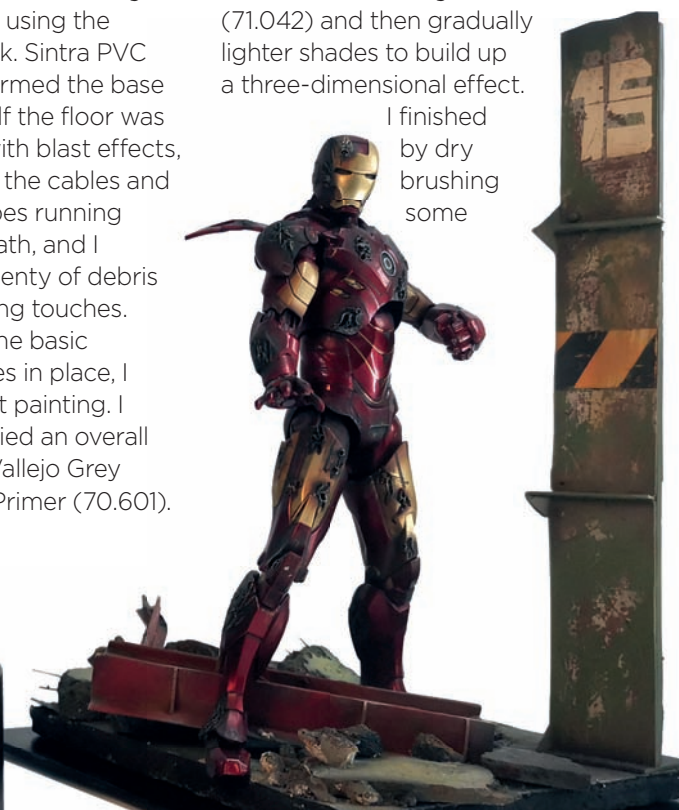
plates, wire and some small metal springs.

For inspiration and reference, I watched some movie clips from the Iron Man films. I chose the scene from the original 200 Iron Man where Tony Stark is attacked inside the Stark Industries Building. So, I started to make a small wall panel in a half octagon shape. I added some small LED lights to this, and, after the side wall, I started making the base using the wall clock. Sintra PVC board formed the base itself. Half the floor was ruined with blast effects, showing the cables and small pipes running underneath, and I added plenty of debris as finishing touches.

With the basic structures in place, I set about painting. I first applied an overall coat of Vallejo Grey Surface Primer (70.601).

For the side panel I used paint from a local Filipino paint manufacturer, Zurc. Their lacquer-based Fine Silver and Warm Yellow were used for the panel lines. For the floor I used Vallejo Mecha Red (69.008) and for the stripes Zurc Gray. With the base colours laid down, I started the weathering and blast effects. I used Vallejo's Rust & Chipping Effects set (71.186), starting with Black (70.642) to shade the damaged areas of the floor and then using Dark Brown (71.042) and then gradually lighter shades to build up a three-dimensional effect.

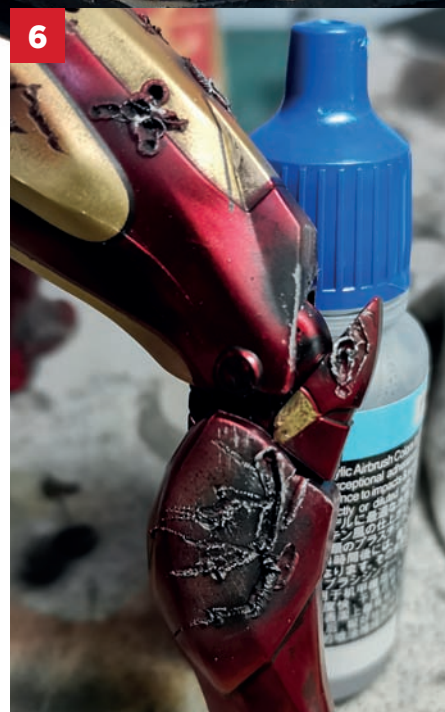
I finished by dry brushing some



The Zd Toys action figures are beautiful. The quality of the finish is first class and I needed to take a deep breath before I started adding the damage!



Here you can see the battle damage added with a soldering iron. It's best to test a technique like this out on some a bit more expendable first.



Dry brushing the edges of the damage with Vallejo's Mecha Dark Steel gives a quick and very realistic-looking effect.

▶ Burnt Umber oil paint, and, for the blast effect, I hand painted some paint chips and scratches with Zirc Flat Black.

For the base of the second diorama, I cut a Sintra board measuring 20cmx20cm, and I used thin plaster board for the floor. Plasterboard is very easy to use and versatile and its texture is very natural, especially when its painted, as it looks like real ground cement. I added some broken pieces of plasterboard and made some cracks to mimic the appearance of fallen debris. I also fabricated steel posts and steel supports by using plastic profiles as an additional backdrop to the scene.

This base was primed using Vallejo Mecha Black (70.642) for the base board. I Zirc Primer Gray for the floor and airbrushed Zirc Yellow Green as the starting point for the concrete debris. I used some oil paint and dry brushed this on the edge of the debris to replicate the blast effect. For the steel posts, I cut some masks and added some black and yellow hazard stripes. After this I started adding the rust effects using the Vallejo set. First, I applied the base colour using German Red Brown (70.605). After a minute of drying time, I applied Chipping Medium (73.214). The chipping medium was applied mainly to the area where the original color might still visible. Once dry, I started applying Mecha Olive Green (69.028), the original colour of the steel post. After letting this dry for a few minutes, I began to remove the Olive Green with a moist brush, leaving very realistic paint scratches and chips. Linear scratches can also be made with a pin or toothpick or by dry brushing to lift off flakes of dried paint. The result looks like an old, rusty damaged steel post

Iron Man

After watching some short clips from the movies, I started adding some battle damage to the armour. I used a mini drill and soldering

iron to physically add some small scratches and dents to the suits. With the heat from the soldering iron, I was able to melt some of the armour in a line from the chest going down to the legs. I also added some light scratches to the helmet and face mask.

With the damage in place, I started to paint. I airbrushed German Red Brown over the damaged parts. I then used Mecha Black for a deeper layer

damage. After allowing it dry for a minute or two, I applied Tamiya Panel Line Accent Color, an enamel-based wash, to all the damaged areas to add another layer of depth. I then lightly dry brushed the damaged areas with Vallejo Mecha Dark Steel (69.065). I also used oil paints washes to add layers of dirt to the armour, tying it in with the groundwork. Finally, I used a fine brush to refine the scratches and dents on the armour and had a few more thin cracks.

Final Thoughts

This was one of my favourite modelling projects of recent year, as it gave me the opportunity to base a project around one of my favourite superheroes and take inspiration directly from the films. It was a challenging project but one that shows what a transformation can be made of an action figure using some simple modelling, painting and weathering techniques. ■





Alfonso Florén
returns with a
trio of scurvy
knaves ...

The Skull Trio



This article is about a set of three busts, entitled the 'Skull Trio'. They were created by Lucas Pina, in my opinion, one of the best sculptors, if not the best, of fantasy busts, partly because of his imaginative choice of subject but also because of the quality of his work. He makes it a real pleasure to paint these little works of art. They were released under his Spiramirabilis brand. Like many of the items in their catalogue, they are now out of stock, so keep an eye out for new releases from this talented sculptor; they're not available for long!

The 1/12-scale busts are made of high-quality resin, cast without any imperfections. The trio of

pirates are rather caricatured, and they work as well as single pieces as they do together. Their facial features, the clothes, and the design of each demand very different techniques from the painter. There are multiple skin tones; the freedom to create freehand designs on the headscarves and on the skin of the cannonball-carrying pirate; non-metallic metal (NMM) effects on the blunderbuss, sword, cannon ball and other elements; wood grains on the blunderbuss; and different fabrics from silk to leather.

In addition, the busts have many small details, such as the parrot, rings, pendants, and watches, that

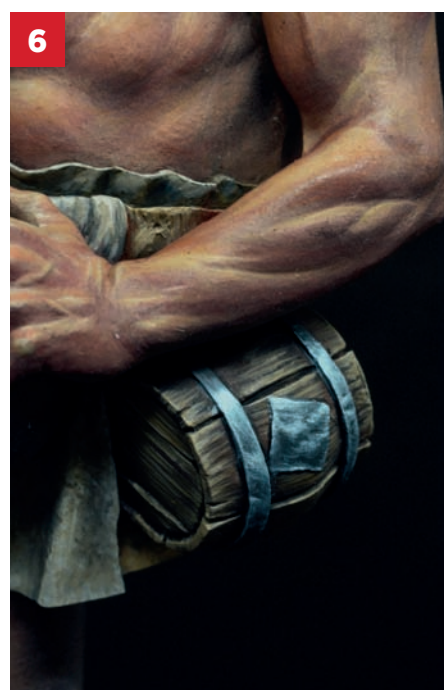
will provide many hours of enjoyment and entertainment. You just have to let your imagination run wild with these three wonderful pieces. So, in this article I want to present a series of step-by-step descriptions of how I brought these enigmatic pirate figures to life. For the most part, I used Vallejo ModelColor acrylics, occasionally shifting to ModelAir and using Ak Interactive 3rd Generation, Andrea Color and ScaleColor acrylics.

Pirate 1: Tattoos

I chose to paint the most cartoonish of the busts first. This offered the best opportunity to work on some interesting skin tones. I began, as ever, with a coat of Vallejo Black Surface Primer (74.602). The character's chin and teeth are a pronounced feature of this bust, but it's the expanse of bare flesh that will really test your painting abilities. I wanted to add a little more contrast so that he would not be lost between his two friends, who have the option of more color and could take away its prominence. The skin, I figured, would be heavily tanned, and I began work with an airbrushed coat of Black Red (70.859). I added the highlights, also with the airbrush, first by adding German Orange (70.805), then Medium Flesh Tone (70.860) and, finally, Sunny Skin Tone (70.845).

I then put the airbrush aside and continued painting with the brushes, further defining the highlights and adding depth with the shadows. The next highlight was added with Medium Flesh Tone and Basic Skin Tone (70.815), adding more of the latter in the final highlights. I added the shadows with a very diluted mixture of Burnt Red (70.814) and German Cam. Black Brown (70.822), not quite a glaze, painting this over the first highlights in place. On the face and hands, I glazed Scarlet (70.817) to blush and give more life to the pirate's face ([photo 1](#)). A big part of this pirate is, of course, his tattoos. For the base I used Black Grey (70.862) with a dash of Blue Grey (70.904) and Olive Green (70.967). I didn't want the tattoos to look freshly done but to appear bleached by the sun ([2](#)).

I then moved onto painting his headscarf and leather apron, as well as the cannonball. I chose a pastel blue for the handkerchief so that it did not contrast too greatly with the



skin and matched the cannon ball. Similarly, I made its decoration simple and avoided colours that would stand out too much. I worked with highlights on the base tone, leaving the shadows, made with very diluted paint, for the small wrinkles. The base was a mixture of Blue Grey and Black Grey (70.862) highlighted with Blue Grey and Pale Grey (70.990). The shadows were added with Black Grey and Black (70.950) (3).

The leather apron has a suitably weathered appearance, as it comes into contact with gunpowder, grease and dirt. As in the case of the handkerchief, I started with a dark base, working mainly with highlights. I used ModelAir Burnt Umber (71.040) for the base, which gave a nice satin

finish. This was first highlighted with ModelColor Burnt Umber (70.941) and Brown Sand (70.876), followed by Brown Sand, Sunny Skin Tone and Orange Brown (70.981). This was then highlighted up to pure Brown Sand. I painted the dirt and wear on the apron with mixtures of Black Grey, Orange Brown and Burnt Umber. The rag was made even dirtier, with a base of Medium Grey (70.987), highlighted with Ivory (70.918). Spots of dirt were added with some dots and streaks of Grey Black, Orange Brown and Burnt Umber (4).

I wanted the cannonball to be a dark and slightly oiled steel. I started with a very dark base of Black Grey, working with three highlights adding Basalt Grey (70.869), Amaranth Red (70.829), Sky Grey (70.989) and Ivory. Shadows were refined with very dilute Black (5). The wooden barrel was base coated with Leather Brown (70.871), then highlighted with Ochre Brown (70.856) and Dark Sand (70.847). The steel parts of the barrel were painted using a NMM technique, beginning with Basalt Grey and highlighting with Pastel Blue and Ivory. I added some spots of White (70.951) to where the light reflected off the metal and added shadows with Black Grey (6).

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► Pirate 2: Parrot Pirate

With his sword, the parrot, and that mischievous smile, the second bust is the perhaps the one that best exemplifies the popular image of a pirate. It offers many possibilities to the painter, not only because of the different colour combinations but also because we can work with very different techniques across the bust. I painted this pirate's skin with a more classic complexion, as I didn't want the skin to be the centre of attention, unlike the previous bust. I started by airbrushing the skin a mixture of Red Beige (70.804), English Uniform (70.921) and Burnt Red. This was highlighted by adding more Red Beige and then a little Magenta (70.945). The next layer of highlights involved adding Basic Skin Tone, and then

Sunny Skin Tone, finishing with the addition of Ivory for the final highlights (7).

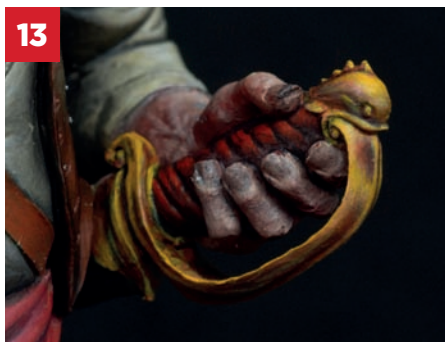
This airbrush work was then refined with brushes, adding more Sunny Skin Tone, Basic Skin Tone and then Bone White (70.918) for the extreme highlights. The shadows were achieved by adding some Scarlet (70.817), Burnt Red and Black Red to the basic mixture I began the airbrushing with, with German Cam. Black Brown added for the deepest shadows. Finally, I made a series of glazes using Burnt Red and Scarlet

working from the softest highlights to the shadows and concentrating on the cheekbones, hands and nose (8).

To paint the eyes, I began by painting the sclera Bone White with a touch of Light Flesh (70.928). I then painted a line between the eye and the upper eyelid with German Cam. Black Brown and did the same on the lower eyelid with Scarlet, ending at the tear duct. The outline of the iris was then painted with Azure (70.902) with a little Black and the inside painted with Azure, highlighted with Bone White. The pupil was then painted Black, and I added a little sparkle in one corner with pure white (9 & 10).

I wanted to make the eyes and

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scarf stand out, so chose a muted brunette shade for the hair. The base was Black Grey with a little Azure. This was highlighted by adding Yellow Ochre (70.913) and then Ivory, while shadows were added with Black. The scarf, together with the sash, were painted in reddish tones, but with a change in hue with the sash tending towards pink and the headscarf to a darker red. I wanted to avoid a bright red, so I began with a base of AK Interactive Matt Red (AK11092), which was shaded with Burnt Red, then Red Black and finally Black. The highlights were achieved by adding Deep Red (AK110880) to the Matt Red, with the pattern drawn on with Black, working with more diluted paint in the areas in light and more opaque paint in those in shadow. The sash too was painted Matt Red and shaded with Burnt Red. After this first shadow, I painted some uneven, vertical lines with diluted paint, as I wanted the texture to remain subtle. Shading continued with the addition of more Red Black and then Black, while highlights were added with Deep Red and then Light Orange (AK11077), finishing with Ivory (11).

I wanted the pirate's shirt to have the appearance of old, worn linen. To achieve this, I began with a base of Dark Sand, which I shaded successively with Beige Brown (70.875), Leather Brown and Black. I highlighted it with Dark Sand and Ivory, before stippling the areas in light with the Dark Sand/Ivory mix. The paint was undiluted for this technique, resulting in some very subtle, barely noticeable, highlights. This technique was also used on the shadows, stippling the previous shadow over the next darkest one, although not using it in areas of maximum shadow.

I chose a dark, satin shade for the leather jerkin in contrast to the linen shirt. I highlighted the base of Leather Brown first with Burnt Umber, then with Brown RLM26 (71.105), Red

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Leather (70.818), and finally Sunny Skin Tone. The Leather Brown was shaded with German Cam. Black Brown and, finally, diluted Black for the areas of deepest shadow (12).

I used ScaleColor Artist paints for the gold NMM effects on the sword hilt. For this I had in mind the third bust, which would have several areas

of NMM gold, so wanted something that would complement that. The base was a mixture of Yellow Ochre (SART-20), Naples Yellow (SART-18) and AK Interactive Matt Red. It was shaded by adding first Raw Siena (SART-21) to the base mixture, then pure Raw Siena, followed by a mixture of Raw Siena, Matt Red and German Cam. Black Brown. The highlights were first Naples Yellow and Matt Red, followed by pure Naples Yellow, then Intense Yellow (SART-19). The final highlights were Light Yellow (70.949), adding more and more White until the highest points were pure White (13).

The parrot was the best part of this second bust and my opportunity to add a real splash of colour, especially when the trio were together as a group. I decided on a predominantly blue bird to complement its master's eyes. It was based painted with ScaleColor Mediterranean Blue (SC-51), and then progressively shaded with Dark Blue (70.930), Dark Prussian Blue (70.899) and Black. I highlighted the Mediterranean Blue by mixing Deep Sky Blue (70.844), finishing with pure Deep Sky Blue (14).



A large, muscular man with a star tattoo on his chest and a compass rose tattoo on his arm, wearing a blue headband, is holding a small, older man with a white beard and a yellow hat. They are standing on a map of the Americas.

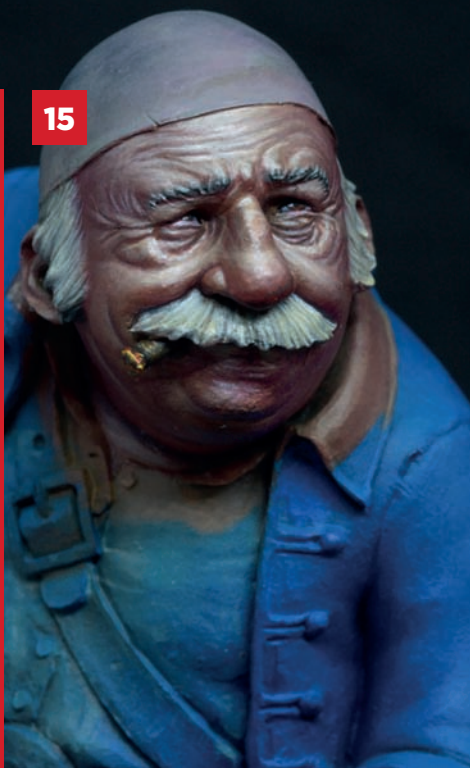




The Ship

By Alfonso Florén

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► Pirate 3: Blunderbuss Pirate

With these third piece, I think Lucas has really pushed the boundaries of the popular image of a pirate. It's a mixture between pirate and bandit and seems to me the most original of the three. The characterful face makes it, in my opinion, one of the best busts Lucas has sculpted. I started, as usual, with the skin tones as these make or break any figure. I decided to paint the skin with more purple tones, to achieve greater depth and to be in harmony with other colours I wanted to use in the piece. Each pirate has different skin tones, which reinforces their sense of individuality. So, on a base of Vallejo Black Surface Primer, I airbrushed a base of Medium Flesh Tone, English Uniform, Red Beige and Magenta. This was first highlighted with the addition of more Red Beige, then Basic Skin Tone. It was shaded by adding more Burnt Red to the base mixture, then Red Black and finally Royal Purple (70.810).

With the airbrush work complete, I refined the highlights and shadows further with some brush work. Highlights were refined by adding some Ivory to the existing highlights shades. More work was done with the shadows, diluting the colours to achieve smoother transitions and working with Royal Purple and Burnt Red, then adding Chalice Red (74.017) and, finally, some German Cam. Black Brown. I continued with some glazes of Scarlet, applying them across the

first highlight to the medium shadows and the cheekbones, hands, nose and temple (15).

As the features of this pirate suggested he was older than his companions, and I decided to give him grey hair. The base colour was Andrea Color Confederate Grey (NAC230 which was highlighted with Iraqi Sand (70.819) and Beige (70.917) and then, finally, with some Ivory. To help blend it with the skin tones and add some depth, I applied a series of very light glazes with German Camo. Black Brown (16).

The jacket was painted blue to complement both the purple tones in his skin and the parrot of pirate number two. I applied a Medium Blue (70.963) base which was shaded with Dark Prussian Blue and then with some Chalice Red (17). The highlights were achieved by adding some Azure to the Medium Blue and then some Pastel Blue. I wanted his shirt to be linen but at the same time to stand

out from the other pirate's linen shirt, so I decided to paint a stitching effect. I began by forgetting about the squares and applied a base of Cork Brown (70.843), which I highlighted with Ivory. I shaded it by adding Flat Earth (70.983) to the Cork Brown and then deepened the shadows by the addition of German Cam. Black Brown. With this done I started to paint the squares. First, using thinned German Cam. Black Brown – one of the most versatile colours in Vallejo's catalogue – I painted the vertical and horizontal lines. Then, to emphasise the highlights and volumes, I very





carefully painted thinned Bone White across the areas already highlighted, being careful not to obscure any of the intersections of the lines as this would destroy the stitching pattern (18).

Both the belt and the strap that the pirate wears across his chest were painted with a tanned, worn leather effect. They were painted in two different shades. The belt was base coated in Burnt Siena (16.311) and then shaded with German Cam. Black Brown and Smoke (70.939). The highlights were added with Green Grey (70.886) mixed into the Burnt Siena. The chest strap was also based coated with Burnt Siena and shaded with Smoke and Black. It was first highlighted though with Cork Brown and then some Ivory mixed into the Cork Brown and Burnt Siena. More leather effects were used on the bottle carried on the pirate's left side. I based this with German Cam. Black Brown, highlighting it with the addition of Cork Brown, Burnt Siena and Sunny Skin Tone. The final highlight was achieved by adding

more Cork Brown. The metal parts of the bottle were painted German Cam. Black Brown as a base, then highlighted with Smoke, then Azure and, finally, Ivory (19 & 20).

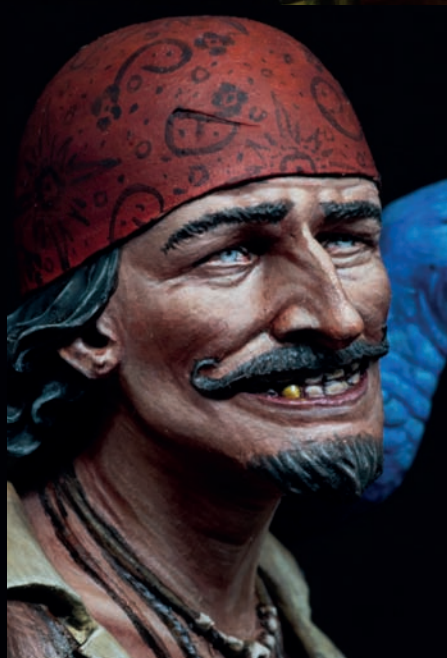
The blunderbuss was a prominent feature of this third bust. I decided to add more interest by painting it with two distinct metals – a dark steel and a golden trim. Both were painted using NMM techniques. The steel began with a base of Sky Grey. This was shaded with first Black Grey, then Burnt Red and, finally, Black. The highlights were achieved by adding Azure to the Sky Blue and then some White to that mixture. Finally, I added some glazes with Burnt Red and Orange Brown. The gold areas began with a base of Volcanic Yellow (AK11042). This was shaded by adding first Brown Orange, then Burnt Red, followed by pure Burnt Red and, finally, Hull Red (71.039). I then added some Green Sky (70.974) for the midtones and applied highlights with diluted paint. As I neared the most extreme highlights, I used less diluted paint. I began by

adding Volcanic Yellow to the Green Sky, then added Ivory and finished with some tiny spots of White where the light glinted off the metal (21).

Next was the third pirate's cap. I wanted this to be yellow to complement the gold in the blunderbuss. I started with ScaleColor Artist Yellow Ochre, shading that first with Raw Siena, then adding some Chalice Red and a tiny bit of Black. It was highlighted with the addition of Naples Yellow. The patterns that appear on the handkerchief were simply painted with Black. In the shadows, I applied a series of glazes, with the shade that I mixed for the last shadow tone. I then carefully highlighted parts of the pattern to tie them in better to the rest of the fabric (22 & 23).

► Final Thoughts

This project was a challenge to be sure. It was not only a question of painting a figure in which the colors had to maintain a harmony, but it was necessary to ensure that there was a balance and harmony between three totally independent busts. All three busts have shades of blue, yellow and red. This is exemplified by the head scarfs and caps: they are dominated by the three primary colours. As well as a challenge, the pirates were also a lot of fun. It has given me the opportunity to use many different techniques. Finally, I want to thank Lucas Pina for creating these great busts. They are a real delight to paint, and I hope you have enjoyed this article about them. ■



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Ma.K. Beginnings



Ilya Yut takes his first steps in the world of Maschinen Krieger.

As an armour modeler, I mostly build tanks and occasionally other military vehicles. In 2021 I decided to diversify my modelling portfolio and finished several civilian subjects. The next step away from historical armour was inspired by the Plastic Posse podcast, several YouTube channels and my Facebook modelling friends. I bought several kits from the Warhammer40K and Maschinen Krieger universes to try my hand at Sci-Fi modelling. My choice of the Maschinen Krieger kit was based mostly on availability, rather than any deep knowledge of the subject. To be honest, I had no idea of the history of Ma.K, either in terms of the backstory or the models (you can find out the origins of Ma.K. in our *FFI Yearbook 2021*, available from the Guideline Publications' website – ed.), so for me it was simply a different type of model.

Choosing the Model

It seems that there are a few companies that produce Ma.K. kits in plastic and resin. The scales range from 1/72 to 1/20, if not larger. My kit was 1/20, the 'classic' Ma.K. scale. Most Ma.K. kits originate in Japan, and most are based on the classic Nitto kits released several decades ago. Some are rare collector's items, but Wave Corporation and Hasegawa have done a good job in reboxing and re-releasing the most iconic of the Kow Yokyama's original designs.

From what I could see on the Internet, the aesthetics of the 'classic' Ma.K. finish looked a bit sloppy to me due to their brush-painted finish. Instead, I decided to approach the model as I would an AFV model. I had seen 'AFVish'-looking Ma.K models online and they looked nice to me.

kits that I built in recent years. For me, Sci-Fi subjects have one significant advantage over 'real world' models: there is no limit to colour choice and weathering. You can choose the wildest paints and effects for a truly individual finish. That said, I was hesitant to go too far away from a typically military finish and so opted for a military-looking camouflage palette with various elements painted in contrasting colours: white, red, yellow & blue. This scheme was inspired by the box art and colour profiles included in the instructions.

What's in the Box?

I decided on a Mk 44 Ammoknight, a classic Ma.K. design recently released by Hasegawa. Now, let's check what's inside the box: alongside the typical plastic sprues, including a clear one, there's also a soft vinyl sprue with



hoses and another poly-cap style sprue with many details for articulating the joints. The vinyl hydraulic hoses aren't impressive, and I opted to simply leave them to one side. It's a Sci-Fi kit, so I thought artistic licence was in order.

The flexible details for articulating the joints were a huge advantage over regular tank kits. They mean the arms and legs can be assembled and disassembled and

moved effortlessly during painting steps and while taking photographs. I found this so much easier than dealing with tank sub-assemblies, where you are lucky when a manufacturer includes poly-caps for wheels. The vinyl parts themselves are hidden once all the plastic parts are glued together, so there's no problem with painting them.

The overall engineering, the quality of the moulding quality and fit of the parts was all very good. I had problems at all while assembling the kit. A minor irritation is that the arms and legs need assembling from two halves. This inevitably leads to a seam line that should be gently filled and sanded. This isn't a big deal but does need care to be done properly. The kit can properly be called a weekend build. The kit, despite its 1/20-scale label, was similar in size to my usual 1/35 armour models. The height of the Mk44 suit is less than 15cm, so comparable to medium-sized 1/35 tank kit.



► Painting and Weathering

I always paint and weather my models in sub-assemblies, and this was facilitated by the kit's design. I had no problems assembling the various parts together for taking in-progress photos and then disassembling them for next painting step. As with my recent historical builds, I opted for the hairspray technique to lay the groundwork for a heavily chipped finish. The brown rust base was sprayed with Tamiya acrylics (photo 1).

The red and orange rust tones were then airbrushed with various Vallejo and AMMO acrylics. When adding rust like this, it's important to vary the tones used (2). The rust was then covered with layer of AMMO Scratches Effect Chipping Fluid (A.MIG-2010) and left to dry. You can blow air from the airbrush to speed up the drying time. Once it had dried, a layer of Light Green, mixed from Tamiya acrylics, was applied. I let it dry for five minutes and then moistened the surface with tap water and began rubbing with paint brushes. The water dissolves Chipping Fluid, thus removing the upper paint layer, providing multiple scratches in random shapes and forms (3). I then applied a medium green camouflage

pattern and painted soe of the armour panels yellow in a similar manner. I used Tamiya's excellent masking tape to demarcate the areas to be painted yellow (4). I then added some more bright colours to the suit, this added more interest and highlighted the Sci-Fi nature of the subject (5). With this the basic colour of the Ammoknight were complete.

Hasegawa provides many colourful marking options for the Ammoknight. The decal sheet also contains technical data placards, warning messages and the like. The decal quality, however, is somewhat disappointing. They are rather thick and some of them didn't separate from the paper even after five minutes in water. To mitigate the decals' deficiencies, I used Micro Set/Sol and then covered the model with diluted Tamiya Clear (X-22). The resulting satin layer not only helps with decals, but also helps me when applying washes as oil paints and enamels flow much better over a smooth surface (6).



Next, I mixed a dark brown wash from Tamiya and Mig Productions' washes. These two enamel-based products work well together. The wash emphasised the panel lines and other small details (7). The rounded shapes of Ma.K vehicles are very different from my regular tank models, most of which have angled welded hulls, turrets, rectangular panels, grilles and a plethora of small details. Making the rounded shapes 'pop' was quite a challenge for me. I used oil paints to tackle this, using them to create fake shadows emphasising the rounded shapes and curves. For this purpose, I used both artists' and Abteilung 502 oil paints. Various tan, brown, rust and dust shades were chosen for this task. The application method was as follows: I first placed some oil paint on a piece of cardboard and let it dry for several hours to allow the cardboard to absorb the linseed oil. Then, I applied a small amount of oil paint on the model and blended it with a small synthetic flat brush. The brush was only minimally moistened in enamel thinner and then wiped with a tissue, which absorbed most of the thinner leaving the brush almost dry. Blending was done with lateral and stippling motions (8).

Rust tones go well with many finishes and my Mk.44 was no exception. The orange contrasted nicely with green, and I used AMMO and AK Interactive enamel

washes to achieve this result. These products provide slightly different shades and textures complementing each other (9).

Mud and Dust

Unlike real-world subjects, there is no reference for how real walking robots weather. How would the dust and mud collect on a ten-foot tall walker? With only common sense as a guide, the dust and mud would likely accumulate on the feet and legs. As for the pattern, well anything is possible, just as with tanks and cars in real life. I started the process by applying some sand and dark brown enamel washes (10). The initial blobs of enamel-based mixture were then transformed into vertical streaks. A saw-like 1/4" flat brush (a filbert grainer type) was instrumental in achieving this effect. It was wetted with enamel thinner, and the enamels were spread with vertical motions creating distinctive streaking patterns. The amount of thinner can be varied depending on the intensity of the streaks that you wish to achieve (11).

Tiny speckles of mud were applied with a paintbrush rubbed against a toothbrush. Vallejo's acrylic products from their Splash Mud line were very useful here. Both enamel and acrylic weathering products have their own specific characteristics and it's better to practice



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➤ on a test mule with each of them before committing to your latest masterpiece (12). Once the general dust and mud effects were done, the next step was adding individual streaks of rust, grease and dust. Vertical streaks are one of my favourite weathering effects. Here I used both enamels and oil paints, drawing the streaks with a fine brush and then removing excess paint from both sides. This trick requires some practice, but the result is worth the effort (13).

My fellow modeller Ian Bonner helped me out with some vinyl stencils for Jolly Roger markings. These custom-made accessories arrived from Zionsville, USA to the Israel just in time to be used to finalise my first Ma.K. project. It was my first experience with vinyl stencils, and they proved to be perfect for the job. There was no overspray and paint

peeling when removing the vinyl tape and my Ma.K. suit had some cool looking skull-n-crossbones (14). The final weathering effect was the addition of some small grease speckles here and there (15).

Final Thoughts

I was unsure if I should use the weapon – some kind blaster? – for my build, but eventually decided to give it a try. I airbrushed a tan-brown camouflage scheme, but even with decals and some weathering the gun still seemed to lack something. So, I added several additional markings that were hand painted using Vallejo acrylics to spice it up a little bit. Now the Mk.44 Ammoknight suit was finally ready. It was an interesting and enjoyable experience for me as an armour modeller and I plan to build further Sci-Fi kits in the future. ■

BE INSPIRED

Hasegawa 1/20 Maschinen Krieger 44 Type Mk44 Ammoknights Smartgun Equipment Type (ref. MK07) is available from good model shops.
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IronWolf



Jon Gomez paints a spectacular Imperial Knight conversion.

As regular readers will know, the Space Wolves are my favourite Warhammer 40K Space Marines chapter. They form one of my main armies and, whenever I can, I paint a new unit. When I first started painting and collecting Warhammer miniatures as a child, the fierce, Viking-themed Space Wolves appealed to me more than any others. Looking for a new challenge though, I thought it would be fun to paint an Imperial Knight inspired by the colours and iconography of the Space Wolves. There are plenty of conversion options available for Games Workshop's Imperial Knight, but the one that caught my attention was the fantastic one designed by Iron Wolf Minis (www.ironwolfminis.com). On their website, they have several customisation kits available for both Imperial Knights and Armigers, tying them into the Space Wolves and other Space Marine chapters. I opted for the 'Iron Wolf Conversion Kit' that comes with everything you need to customise an Imperial knight.

Conversion

As soon as the kit arrived, I got down to work, starting with the Imperial Knight's legs. (photo 1) Next, I customised the

top of the knight, adding the head and shoulder pads from the kit. I made also added extra bits of mine, adding a Space Wolf shield, instead of the standard shield that comes in the Imperial Knight kit. For the head, I used a bit of green putty, as I wanted it to be facing to the side, to provide a more dynamic pose. (2)

For the right-hand weapon, I used the 'Iron Wolf Frost Cannon' from the Iron Wolf Minis kit, and I mounted the original chainsword from kit on the left. I wanted to add more individuality to the model, so I used a textured plate from Greenstuff World to create wolf skins and moulded it to modify the original kit design. I added a Fenris Wolf from Games Workshop to the base, as well as cork and some runes made from Milliput and a textured roller from Green Stuff World. Finally, I added a wolf skull from the Polish company Spellcrow to the front just above the head, and I tested that the whole conversion fitted properly, and that the knight stood correctly on the base. (3)

Painting

I began by airbrushing the entire miniature with Vallejo Surface Primer Black (70.602). I then dry brushed the model with a heavy coat of Model Air Metallic Black (71.073), to achieve a dark metallic effect. (4)

I followed this with another round of dry brushing, albeit more lightly, using Model Air Gun Metal (71.072). Finally, I dry

1



2



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8



brushed very specific areas with Model Air Metallic Silver (71.063). (5)

To paint the blue of the Space Wolf armour, I started with a mix of six parts Game Air Shadow Gray (72.748) to four parts of Model Air Blue (71.004) and four parts Model Air Black (71.057). This gave a nice dark blue. It is important to leave some areas in shadow by allowing the black primer to show through. (6)

Next, I airbrushed a mixture of three parts Game Air Gray Shade (72.748) to one part of Model Air Blue (71.004). On the top of the armour, I used masking tape to achieve a non-metallic metal effect. The area covered was smaller than that in the previous step, gradually achieving a gradient across the surface of the miniature. To complete the blue armour, I used very diluted Game Air Gray Wolf (72.747) on the parts that would naturally reflect the light. I like to use Vallejo

Flow Improver to control the paint flow better and apply these highlights more efficiently. (7)

I wanted to paint right shoulder guard in the characteristic yellow and black of the Fenrisian Wolf Guard. To do this, I first primed shoulder guard black, then carefully placed masking tape cut to size. When this was in place, I sprayed the stripes using Vallejo Surface Primer Red (70.624). I then used Game Air White Skull (72.701), creating a smooth gradient and on this base white paint, I used Game Ink Yellow (72.085) to achieve a yellow gradient effect. (8)

Outlining is a key part of any miniature project, and in this case, I used a mixture of Model Color Sky Blue (70.961) and Game Color Sombre Grey (72.048). (9)

In some of the recesses of the armour at the top, I used a mixture of Model Wash Black (76.518) and Model Wash Blue Grey (76.524) to add shadows quickly and easily.

To finish the outlining, I applied a mixture of Game Color Wolf Grey (72.047) and Model Color White (70.951) to the edges of the armour plates. (10)

With the armour finished, it was time to paint the other details.

Bone and leather were base painted with Game Color Bone White (72.034).

For the wolf pelts, I





used a wet fade with Model Color Chocolate (70.872) and Model Color Flat Earth (70.983). I picked out the small runestones in Model Color Neutral Gray (70.992). (11) I also painted some of the metallic parts with Metal Color Dark Aluminium (77.703) and Copper (77.710). These parts of the model were shaded with washes. For the skulls and wolf pelts, I used Game Wash Shadow Wash (73.203), while on metallic areas, I used Game Wash Black (73.201) and on the fabric and leather, Game Wash Sepia (73.200). (12)

Next, it was time to highlight these pieces. The wolf pelts were highlighted with a mixture of Model Color Flat Earth and

Model Color Dark Flesh (70.845). For the bones and fabric, I used Game Color Bone White (72.034) and Model Color Bone (70.918), while for the grey and black areas, Model Color Neutral Gray (70.992) and a little Game Color White Bone were used. The metallic areas were simply highlighted with silver.

(13)

TMM Gold - True Metallic Metal Gold

I next tackled the True Metallic Gold metal parts of the armour. First, I covered the entirety of the areas I wanted gold with Metal Color Gold (77.725). Second, I applied a wash



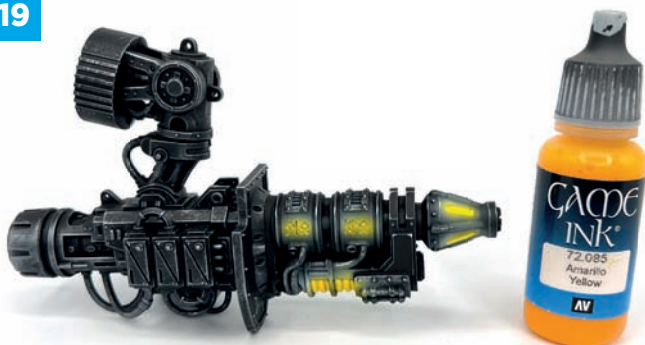
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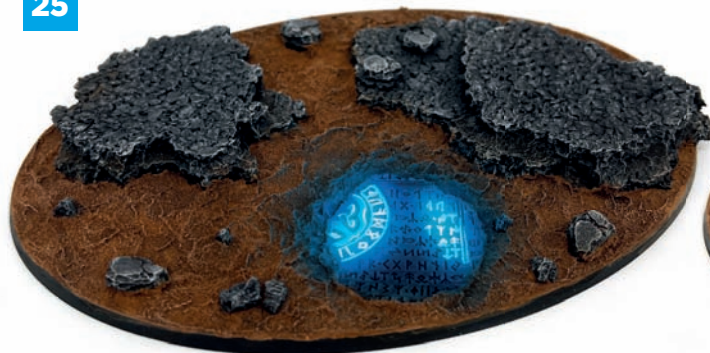
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of a mixture of Game Ink Sepia (72.091) and Model Color Red Amaranth (70.829). I then added highlights with a mixture of Model Air Metallic Gold (71.066) and Metallic Chrome (71.064). (14) I then applied a second wash of Game Ink Sepia and Model Color Red Amaranth mixture. In areas of shadow and around the rivets, I applied a wash of Game Ink Violet (72.087). To finish this Gold TMM, I outlined the shapes of the golden parts with a mixture of Model Air Metallic Brass (71.067) and Model Air Metallic Chrome (71.064). (15)

Close and Personal

I painted the chainsword in a fast and straightforward way. Over the black primer, I applied very dilute Game Air Dead White (72.701), using masking tape to protect the areas around it. It was very important to use masking tape to achieve the pattern I wanted. I then applied Game Ink Red (72.086) over the surface and outlined the pattern using Model Color Vermilion (70.909), followed by Model Color Fluorescent Orange (70.733) in the corners. Finally, I painted the gold trim using the techniques described above. (16)



The Eyes Have It!

To paint the red Object Source Lighting (OSL) effect around the eyes, I started by brush painting them white, followed by very diluted Game Air White Skull (72.701) airbrushed around them. I then applied a mixture of Game Ink Yellow (72.085), with a pinch of Game Ink Red (72.086), to achieve a nice orange. (17) On the outside of the effect I used pure Red Game Ink (72.086). Finally, I brush painted Model Fluorescent Orange (70.733) on previously painted white areas and added a spot of diluted white in the lower part of each eye socket to further enhance the effect. (18)

Orange OSL - Frost Cannon

The Frost Cannon was an important feature of this Space Wolves-themed knight, so I chose an orange OSL effect, as this would contrast nicely with the blue-grey armour (orange and blue being complementary to each other on the colour wheel). I started as with the eyes, applying white, followed by Game Ink Yellow (72.085) (19). Around this I used Game Ink Yellow with a pinch of Game Ink Red to achieve a nice, orange tone. Then, using a paint brush, I applied a little white, and on top a mixture of Game Color Lunar Yellow (72.005) and Model Color Fluorescent Yellow (70.730) to achieve an intense yellow. (20) Around this, also using the brush, I applied a mixture of Lunar Yellow and Fluorescent Orange for an intense orange. To finish, I added pure Model Color White (70.951) in some areas to maximise the OSL effect. (21)

Base

With the figure almost finished, it was a good time to start the base. I started by plugging the gaps between the cork pieces using Vallejo Red Oxide Paste (26.589). (22) Next, I used Vallejo Earth Texture Brown Earth (26.219) over the entire base, and then I applied a Sepia wash followed by a light dry brush with a lighter shade of brown. I also took advantage and painted the rocks with a simple grey dry brush technique, lightening the tone between each round of dry brushing. For the runes, I decided to add another,



this time blue, OSL effect. (23) For the first I applied Model Color Blue Green (70.808). I would recommend thinning this heavily with Airbrush Thinner (71.261) and Flow Improver to make a semi-transparent ink. For the darker shade, I used Model Color Transparent Blue (70.938), an attractive blue shade. I used the airbrush to reflect this blue on the flank of the Fenrisian wolf. (24) I then took the paint brush and painted the inside of the runes with a mixture of Sky Blue and Blue Green (70.808). Finally, I painted some spots inside the runes with very diluted pure white. (25) To finish the base, I applied Vallejo Environment Snow (73.820) with the help of an old brush all over the base, adding some Light Wet Dirt (73.823), and even some darker moisture effects, to give it a more realistic touch. (26) ➤



27



28



29



30



It's All in the Detail

The final touches really impart some individuality to the mini and begin to tell its story. I brush painted scratches bullet holes and paint chips across the surface with a fine brush, and, in addition, using a sponge and Vallejo Environment Rust Texture (73.821) added some different wear and chipping effects. On the blue-grey armour, I painted a mixture of White and Sky Blue around these effects, accentuating them and creating a raised effect. (27)

I applied this same method to other areas, changing the colours to achieve a similar effect. For example, on the gold armour, I used a mix of Model Air Bright Brass Metallic (71.067) and Metallic Chrome (71.064). (28).

On the yellow surfaces, I used Ice Yellow. (29) On the left shoulder guard, I applied a decal from the Imperial Knight kit, which I think looks great for this conversion of Space Wolves, and I also painted the name I had given this knight – 'Heimdal' – who, according to Norse mythology, was the son of Odin and was appointed guardian of the abode of the gods, Asgard, and of the Bifrost, the rainbow that acts as a bridge between it and the mortal realm. (30). The final weathering effect was to apply

two dry pigments, Burnt Umber (73.110) and Dark Red Ochre (73.107).

Final Thoughts

I hope you found this tutorial useful and that it can serve as an inspiration for your next project. If you want to see more tutorials, I invite you to follow me on my

Instagram and Facebook profiles (@pintureando.miniatures). Also, please visit my blog where you will find monthly tutorials for free (<http://pintureando.com/>). See you in the next issue! ■



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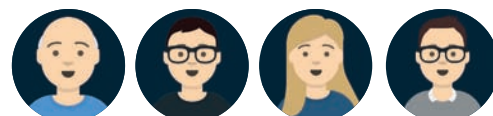
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Rescued from Oblivion



Javier Molina from **Green Stuff World** presents another step-by-step tutorial.

Sometimes, you will find in forgotten drawers old, broken or partly assembled miniatures that inspire you to begin a new project. That happened to me with this Ma.K suit, which I came across in a box. I had recently been sent this fabulous Neko Galaxy miniature, and I thought, "I think I can make them both tell a story." I imagined our protagonist has reached an enemy forward base and has taken a break before continuing his patrol. Remnants of the last battle are littering the ground, and rusted debris and undergrowth have taken over the landscape. It's a vision of a post-apocalyptic future, as you might have guessed, and here are a few steps on how we did it!



1

The first challenge was to fit the whole scene onto this small base. I measured every centimetre of the scene so that no angle of vision is lost, nor any detail. This planning phase is perhaps my favourite part of the hobby.



2

I wanted a heavily chipped effect on armour and started with a coat of black primer. I then applied a several Rust pigments with an airbrush to get a nice variety of tones.



We then sprayed a layer of Chipping Medium, let it dry and then airbrushed a neutral grey colour. I wetted the surface with water and gently scrubbed and scraped the surface with a paint brush, toothbrush and stiff-bristled brush.



Then, with the colours used for the armour, plus a little white, I refined the appearance of the scratches and added depth to the chipping effects.



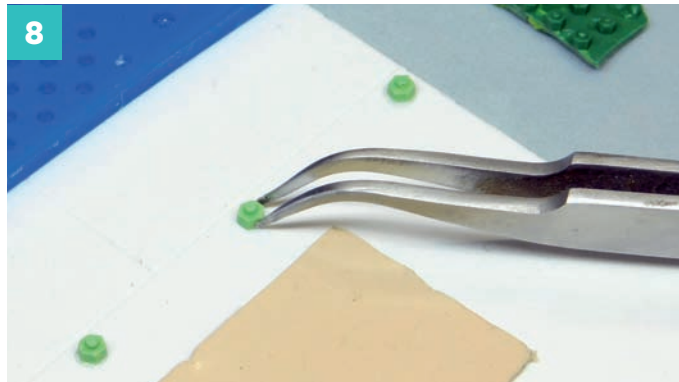
I used inks to weather the armour once I had finished adding the chips and scratches. We concentrated on the edges and the lower areas of the armour.



While the armour dried, I began the construction of the ruined building that would frame the scene. For this I used various thicknesses of Foamed PVC. It is a very resistant material and easy to cut and glue.



In this scale (75mm or 1/24), it is difficult to find material to build dioramas and scenes, so you will have to build most of it yourself. This gives you absolute freedom though when it comes to design. And with the Green Stuff World range of products and tools, you won't have any problem.



For example, to make rivets and screws, I used the GSW silicone mould, ideal for any scale and giving a perfect result every time. You can use various types of putty to make the copies.



For the chipping effect, I always apply an initial coat of various rust colours. Not all areas of a building will rust in the same way and using this technique you get a more vivid finish.



Using the Chipping Medium technique, the first layer of wear and tear is added. This then can be refined using a brush and other techniques, such as inks and pigments.



► For a convincing rusted effect on metals, there is nothing better than GSW Effect Pastes applied to specific areas. They dry quickly to a completely matt finish.



I made some exhaust pipes with a GSW rolling tool and some green putty. The result is realistic, and as always, they be used in any scale.



I painted them to resemble old rubber.



The details of the diorama are very important, and to imitate old, rusted cables in the abandoned structure, I used GSW Liquid Pigments, applied with an airbrush. The finish is rough and totally matt.



There are then added to the battle-damaged structure. You can use cyanoacrylate (Superglue) to glue them in place.



We can then add more details to the diorama, beginning with the vegetation, using GSW's scenic accessories.



I then added the tubes made with putty using quick-drying cyanoacrylate.



I used little pigment to add some further traces of rust. I didn't use any fixative as I didn't intend to touch this part of the diorama again.



I wanted to fill as much space on the base as possible with vegetation to reinforce the idea of an abandoned and wild area.



I added some abandoned cardboard boxes to the scene. Adding GSW Earth Texture around them integrates them into the scene and gives the illusion of weight.



I made a start on the fabulous Neko Galaxy figure, filling and covering the joints with GSW green acrylic putty.



I wanted to use a metallic technique on top of some acrylic colours, so started with some shadows and highlights on the trousers.



Over this I added a purple and blue metallic filter. To avoid an extreme metallic effect, I sprayed some matt varnish. This doesn't totally negate the metallic effect of the filter.



I refined the finish with a brush and acrylic paints. I used a colour palette complementary to the trousers.



Once the trousers and boots were complete, I masked the lower area to work on the torso with airbrush.



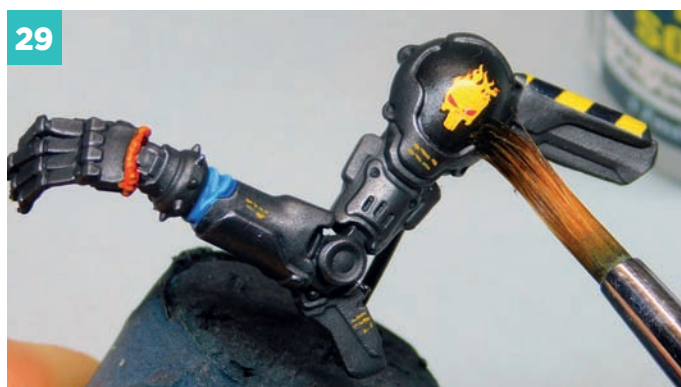
As with the trousers, I applied a shadow from below and a highlight applied from above.

27



I then refined the shadows and highlights using GSW Intensity Inks. Their transparency means they can be applied glazes, layering colours to add depth and volume to the miniature.

29



Why not add some decals to the arm? Remember that the sequence is to apply the fixer first, then the decals and, if necessary, softener.

28



For the robotic arm, I began with a matt black primer and over this I applied a layer of GSW Black Steel pigment with a brush.

30



Finally, I used the GSW Flesh Colours set on her, using an airbrush for the base colours, shadows and highlights, and brushes for the details.



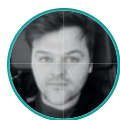
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Old Leather



By **Myles David**

Old, weathered leather is a material that occurs on a whole range of Fantasy and Sci-Fi subjects, from Arthurian knights to the Space Marines of the 41st millennium. On 28mm-32mm, especially when painting an army for the tabletop, we necessarily must take some short-cuts in painting leather, but in larger scales we can explore the complexity of the material, and the particular ways in which it ages, in more detail. The aim of this tutorial is to concentrate on the subject of old leather in extreme detail. It'll show you how to create complex patterns for your leather in larger-scale figures, with some tips you can take into smaller minis.

Old Leather

Most of us have a leather jacket that we think makes us look cool. But have you actually looked at the pattern, I mean really looked at it? Let's start by defining what sort of leather we want to paint. Leather is a natural material with varying patterns of complexity. Variations occur depending on the quality of the leather, its thickness and type. Our handsome guardsman who is the subject of this tutorial wears some full grain leather with slight weathering.



Leather Types & Layers

Presented by: Real Men Real Style

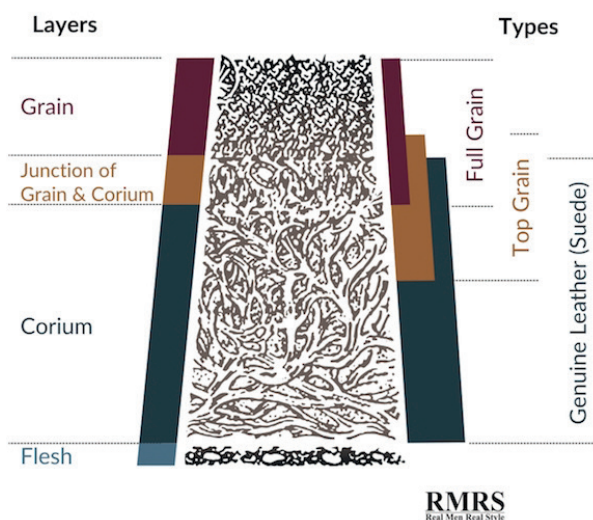


Figure 1

The diagram ([figure 1](#)) reveals the structure of leather. The more worn it becomes, the more of the underlying layer and structure is exposed. Leather can be treated in different ways depending on the smoothness of the grain or depending on which animal the leather originated from. We know that the guardsmen's coat isn't going to have the fine suede finish that looks good from a distance. No, this is a grunt serving in the Guard. His gear is used, hardy and utilitarian. Or colour choices are chosen on a similar basis; we won't see rich saturated reds or magentas. The overall tonal quality will be muddled with greens and struck through with violet and ivory lines of distress.

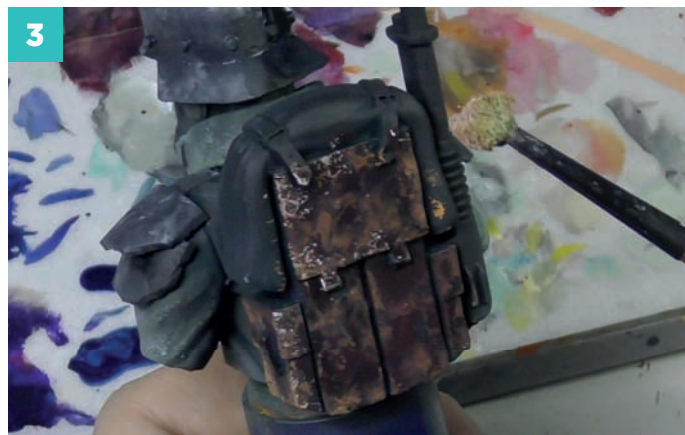
The hardest part of this technique is understanding the natural fault lines in the leather: where would the fading occur, and where would it see the most wear and tear? The wearer's physical interaction with the garment and the natural environment it is worn in will all play a part in discoloring the material. In this tutorial we'll concentrate on painting the leather respirator case on his chest and the leather parts of his backpack.



The base colour is a 50/50 mixture of Scale75's Red Leather and Brown Leather.



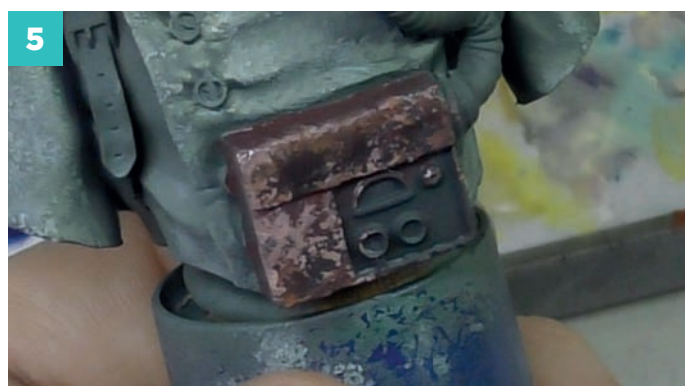
A natural sponge is glued to the end of a brush and used to stipple Vallejo Light Brown (70.929) and then Light Flesh (70.928) to create texture.



This is what the pattern looks like on the backpack. Feel free to wet blend these hues by overlapping them quickly.



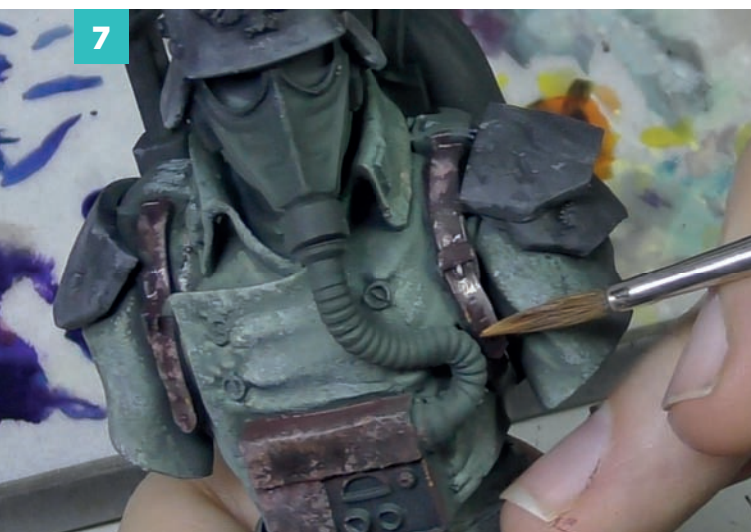
Light Flesh is added to Red Leather to overlap the previous layer. The sponge's natural moisture retention will give pleasing patterns.



The result of the painting steps so far.



The same technique carried out on the leather straps. Masking the surrounding areas is advised at this point.



At this stage structure is more important than colour. Overlapping Light Brown and Light Flesh is used to create a fractured appearance.



Concentrate the damage on the edges of the leather and areas that will be used more often, such as pocket flaps, buttons and strap hoops.

9



Games Workshop Rhinox Hide is thinned one part paint to 10 parts water and glazed evenly over the leather.

11



Here we can exploit the patterns created in the chaos of the stipple stages.

13



Move around your palette to create interesting scratches. Scale75 Orange, greys and Vallejo Light Flesh are used to pick out imperfections.

15



Splaying out the brush ends will create interesting patterns with the damage. Alternate between light and heavy pressure strokes of the brush. ■

10



It's worth reminding ourselves of the pattern we wish to create. Our brushstrokes should mimic this pattern.

12



Vallejo English Uniform (70.921) is used to re-establish the broad pattern. The tip of the brush is used in the main.

14



I pushed the highlight to pure Light Flesh, then stained random areas with Orange. Study the pattern of the leather and roll the brush over the surface in sympathy with the patterns you observe.



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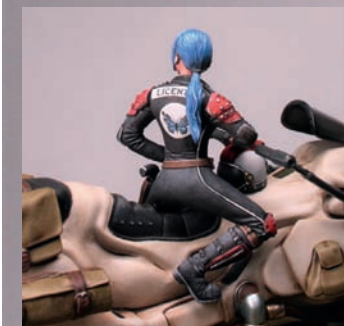
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Diego Quijano shows us how to improve a large-scale collectable figure.

Shoretrooper

Make-Over: Part 1



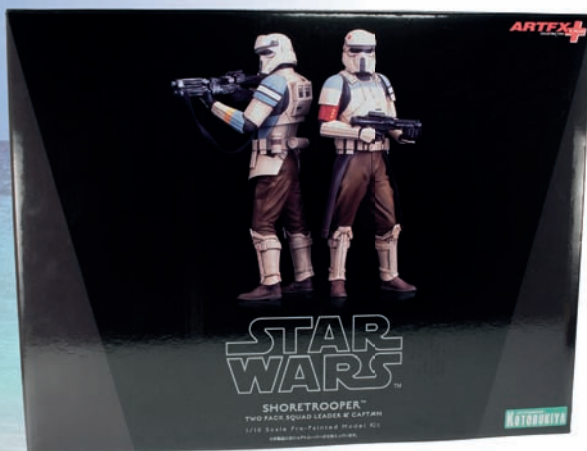
In this two-part article I will show you easy it is to improve a large-scale collectable statue, to obtain a more interesting and realistic look. The key point when trying to improve a pre-finished figure like this is to add shadows and highlights to the angles and edges and other weathering effects. For the shading, I recommend a combination of AMMO Shaders and Oilbrushers as they are easy to use and yield quick results. As an example of what is possible, I'll use this

amazing Star Wars Shoretrooper from *Rogue One*. The 1/10-scale, PVC figure is made by Kotobukiya/ARTFX, but the same method can be used for a wide range of large-scale collectibles including robots, superheroes and many other characters.

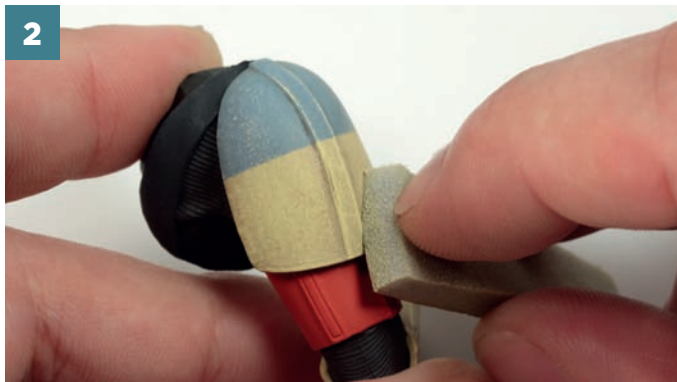


In these links you can find the whole range of Shaders and Oilbrushers, as well as a video tutorial providing some further tips for their application.

1



2



To begin, I sanded some of the edges to obtain a quick damaged-paint effect. It's also worth checking for and removing any visible mould lines at this stage.

3



A nice trick to easily protect and cover the surrounding areas before painting with airbrush is to use Heavy Chipping Effects (A.MIG-2011) as a mask.

4



I highlighted some areas with a lighter colour, in this case Satin White (A.MIG-0047), which was applied very diluted, using at least 80% Acrylic Thinner (A.MIG-2000).

5



We easily clean the areas previously masked with the Chipping Fluid simply by rubbing with a brush wet in water. It's that easy.

6



Now we can begin with the shading. Using masking tape, I masked the edges and applied shadows in the angles to create both volume and a dirt effect. You can do this shading with normal paints heavily diluted, but I recommend AMMO's Shaders as these are completely transparent and do not cover any details. In this case I used Light Grey Shader (A.MIG-0856).

7



▶ In other areas, you can use AMMO's Shaders to apply grime effects. Here I used the Dirt Shader (A.MIG-0853). With the Shaders you can very easily create a sense of depth on a commercially painted figure.

9



To get a more irregular and dirty shade effect the best product to use is the Oilbrusher. You can use any oil paints but Oilbrushers dry faster, are tougher and have much less oil carrier than artist's colours, so they are quicker and easier to apply.

11



Then, I extended and blended the oil paint by gently blending with a clean, dry brush. You should aim for a blurred effect.

13



The effect is similar to the shading effect made with an airbrush, but it also gives a very realistic dirty look.

8



You can use the same technique across the whole figure to enhance the volumes and shape. You can choose the Shader that best suits the surface of your figure.

10



On the boots and some areas of the backpack I added more shadows using Oilbrushers to obtain a dirtier appearance. First, I applied a small amount of Oilbrusher in the area I wanted to shade.

12



Finally, wait about twenty minutes and then you can further soften the effect, if you wish, by gently blending with a larger, clean, dry brush.

14



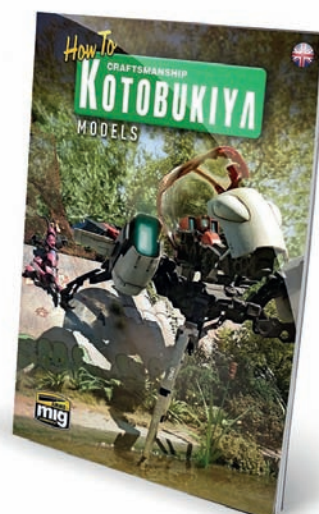
The fabric skirt on the Shoretrooper can be shaded in the same way using either Shaders or Oilbrushers in the lower areas where the cloth wrinkles. This should then be varnished with a matt or satin-matt varnish for a realistic cloth effect. In the next issue of Fantasy Figures International I will finish this article and show you how to easily apply further weathering effects as washes, paint chipping, dust and dirt stains to our figures. ■



If you are a fan of the pre-finished collectable models and figures, the 'Die-Cast: from Toy to Model' issue of AMMO's Weathering Magazine contains lots of tips and tricks to improve your favourite collectable models of tanks, trains, aircrafts, cars, trucks, farm and construction vehicles, and large-scale figures.



And for the fans of Kotobukiya models, don't miss AMMO's book on modelling Kotobukiya kits. It contains a range of techniques that are applicable to any sci-fi or Mecha modelling project.





Jerez Scale Model Show 2021



Olaf Kievit celebrates the return of shows in Spain.

The 2021 Jerez model show, held over the weekend of 12-14 November, was second one I had attended, after the Fuengirola show, since the start of COVID-19, which saw Spain in a three-month full lock-down from mid-March to mid-June 2020. It was a pleasure to attend shows again, especially well-organised ones like these, that manage to give a great experience, while keeping COVID safety in mind. The location for the Jerez show was a local youth centre, Sala Paul, with the show split over two areas with a courtyard in between. One housed the vendors, the other the contest and a stage for the demonstrations.

The show, like the

Fuengirola one, is typically Spanish in terms of its opening hours. In case of the Jerez show, the vendors were open from Friday evening through Sunday morning, with a three-hour lunch break on Saturday from 14:00 until 17:00. Contest models could be entered on the Friday evening and Saturday morning but could

only be viewed Saturday evening and Sunday morning. I was allowed in early to take photos for the magazine, which was easier without the public. There was a good range of entries over various categories, including armour, dioramas, aircraft, ships and figures, with lots of them of high quality, which was great to see.

The figures shown had a great range, from fantasy and sci-fi to historical. Just as importantly to me, they

were done in a large range of finishes, from the gritty 'Grimdark' to finely honed glazed-on super-smooth transitions that had to be seen up close to be believed. Nearly invariably though, the work was of a very high level, and a pleasure to take in! There were about half a dozen vendors, most general hobby providers, and two figure vendors. I couldn't help myself when I saw Oda Models' bust of Captain Nemo, but now I have to find the time to paint it, of course! The show certainly got the juices flowing again, after so long, so I'm happily working at the bench again! ■

Photos: Abilio Piñeiro Grajera







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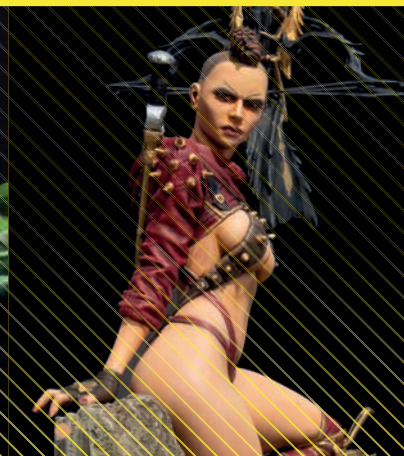
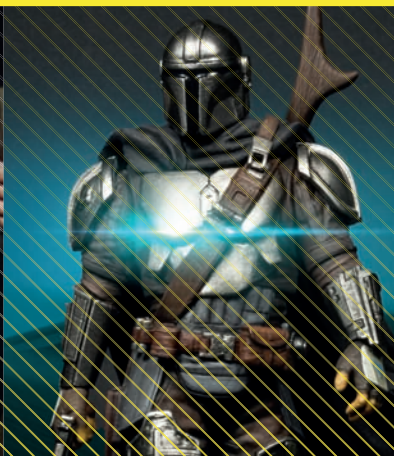
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London Plastic Modellers Show



The Editor gives us the low down on Guideline Publications' own model show.

On Sunday, 5 December 2021 the Guideline Publications team were delighted to welcome modellers back to the Haverstock School in Chalk Farm, north London. The show has a really friendly feel to it now, with many of the clubs and traders having attended each one of our events over the past few years and it was great to catch up with old friends. It was difficult to imagine that it had been two years, with all the challenges of the pandemic in between, since we had last been at the Haverstock School. We had some new traders and clubs in attendance, and it was great to meet some new modellers who entered the competition and shared their work with us. I should particularly mention Simon Tibbetts, whose beautifully presented and meticulously researched builds were a real talking point among those present. The competition was very well supported, with some excellent entries by stalwarts such as Ian Taylor, Ian Duthie, Graham Cobb and Raf Sikorski, but

also really good pieces by newcomers, Robert Liszewski and Felix Burke. Best of Show went this year to an aircraft model - Ian Taylor for his superbly finished 1/72-scale F111 - but a couple of armour pieces were certainly in the reckoning. Our Junior Best of Show was Callum Smith's excellent 1/48-scale Tiger I. The figure classes were, sadly, not well supported, but there were some interesting and innovative sci-fi models of different genres on display, all to a good standard. Among the figures, David List won Bronze for his 'Rogue Robot' bust, while in the sci-fi class Roger Brown received a well-deserved gold for his ingenious scratch-built, 1/32-scale 'Hittite

Flyer' and Theodore Polworth won a silver for his nicely weathered Ma.K. Friedrich suit. In the miscellaneous class Roger Brown also picked up a gold for his 'Gadget', a scratch-built model of the first atomic bomb. It was a great day out and I'm very much looking forward to doing it again in a year's time! ■





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Guideline Publications

New Year means new year's resolutions and we all have hobby goals we want to meet (usually involving not buying more figures and kits than we can build and paint!) If you want to save yourself some money, why not consider subscribing to *Fantasy Figures International*? As many of you will be aware, the costs to businesses have been increasing in recent months and printers have not escaped that upward pressure. After several years of not increasing our subscription prices, a substantial increase in print costs means that we will be raising the subscription price to £30 for six issues and £59 for twelve in the UK (£55/£95 for Europe and £60/£110 for ROW). A two-year subscription will now cost £100 in the UK, £185 in Europe and £195 for ROW. The new rates will apply from 1 March for new subscriptions and 1 April for renewals. We have no plans to increase the cover price at present, but subscribing, of course, protects you from any future increase for the duration of your subscription.

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

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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. A note for our North American readers, please remember you can order individual copies and subscriptions of all our magazines directly and pay in US dollars. Check out our US-based website, www.guidelinepublicationsusa.com or email me at tom@guidelinepublicationsusa.com. 



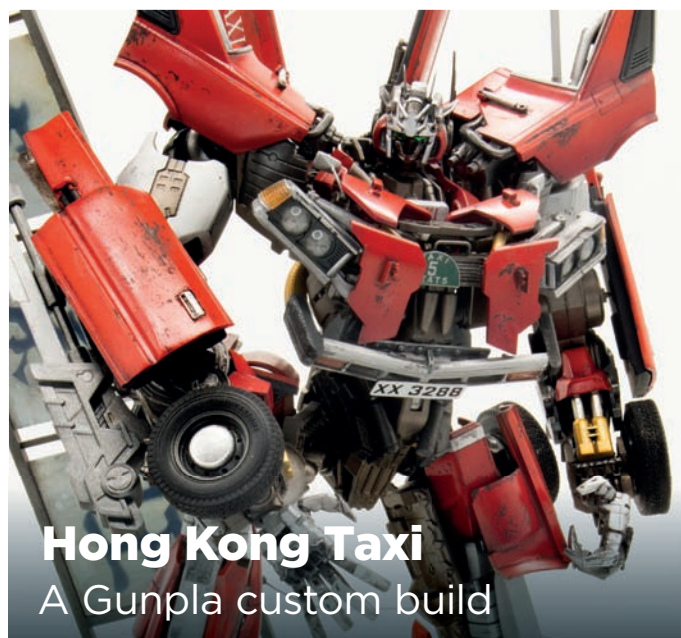
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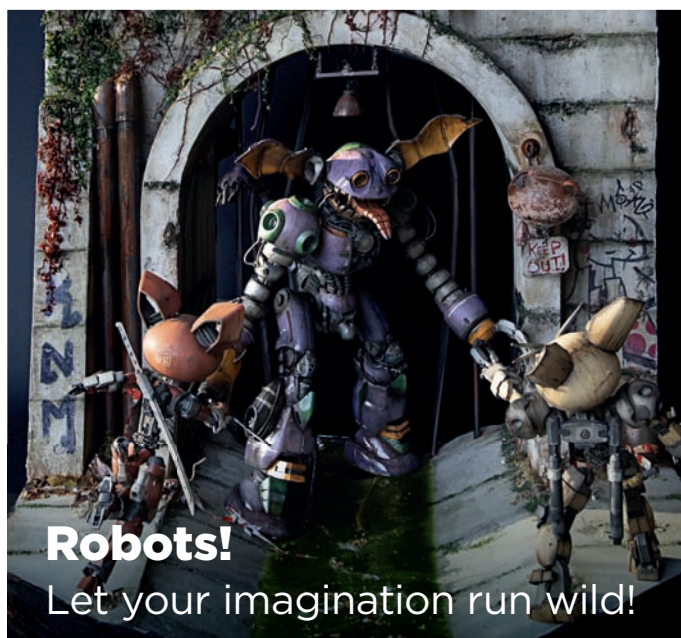


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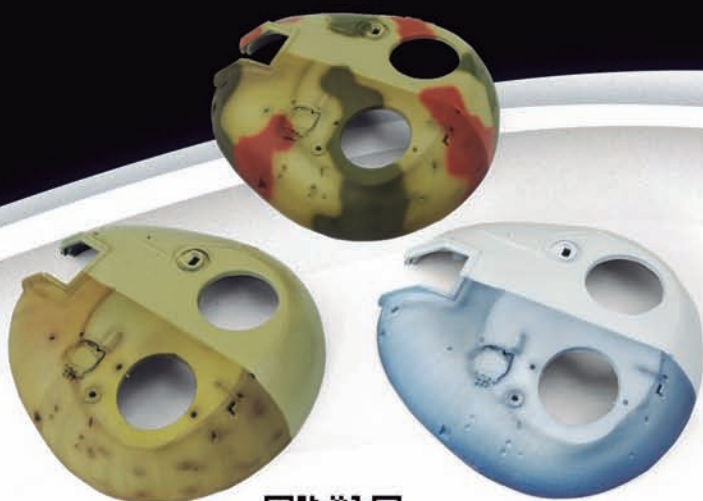
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