

Portfolio

WAMP



Interviews

Renowned Fantasy Artist Paul Bonner
Golden Demon Winner Christian Hardy

Tutorials

Base making with Daniel Gütl
Sculpting the Cyanolith with Carmine Giugliano
Nurgle freehands with Sean Garbe

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united:)**

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Welcome to issue 33



Greetings Portal readers!

Brett has kindly asked me to take on the role of editor for the magazine (for my sins). He has also tasked me with writing the introduction to the magazine from now on! It almost feels like that moment when White Dwarf used to change editors in the 90s, in that you get so used to one face that it seems a little strange to not have Brett feature in the magazine!

Still, I'm very happy and honoured to take the reins of Portal. I've been an avid Wamper for about 3 years now, and always downloaded the magazine. I also have to give a big shout out to Jon Webb, who helped to get the magazine back on its feet. As a team, we were amazed to see issue 31 reach the heights it did, and hope for future issues to have that level of success. There are obviously lessons for us to learn, and hopefully you'll be with us as the magazine evolves into something bigger and better than it was before.

The design and feel of the magazine is something we're keen to develop, and as we head forward, we'll be aiming for regular features such as army painting tutorials, scenery tutorials, and at least one monthly interview with interesting people from all parts of the hobby. In the forthcoming months, the focus will be primarily on fantasy and sci-fi miniatures of various scales. We will also have various commentaries on issues facing the hobby, and will be keeping an eye on kickstarters (so you don't have to!). We're keeping our review team, who do an excellent job of keeping on top of new releases, and we're very grateful for those companies that help us out. On top of that, Wamp's gallery continues to provide us with some excellent models and we'll feature as many as we can. Same goes for the competition winners, it's amazing to see how many people enter each time and they all deserve to have their work shown! Having been lucky enough to have my model feature on the cover, I know that it feels really good to have your model appear in a magazine, and can't wait for others to do the same. The one bit I'm personally excited about is Portal's world tour, which will hopefully kick off in our 3rd birthday issue (no. 34). We're contacting people in different countries to produce a Lonely Planet style guide to their painting scenes, which will inevitably lead to debates, discussion and more importantly inspiration. The miniature painting world

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is a truly international one, and we want to expand our borders a bit. This has been quite a fun challenge as I've been contacting people in French and German, but have yet to brave Spanish or other European languages for that matter! Basically, it all sounds ambitious, and to be honest, it is. And at times, we may not be able to get all the content we've aimed and hoped for. However, behind the scenes there's a team of very hardworking people beavering away. Ultimately, it's a labour of love to give something back to the hobby that's given us all so much. We all have real life commitments and this is an aside to all of that, so hearing from you is really important to let us know if we're doing a decent enough job or to suggest anything that would make the magazine more appealing to you. Contact details can be found at the end of this, or you can join and like our facebook page. As sad as it sounds, it really does make us happy to see the numbers tick over and it would be great to have doubled our current numbers in the near future. Normally, my editorials will be nowhere near as long as this, but I thought it was necessary and perhaps interesting for you all to hear which direction we're headed in and to hear some of our plans for the future.

Onto this month's issue, and yet again I'm delighted at some of the content we've managed to get our hands on. The previous issue had some fantastic interviews with miniature company owners and Wamp's Dark Sword miniatures winner. This month, Daniel's back with a basing tutorial that should give you lots of ideas for fantasy themed models. We've also bagged an interview with Christian Hardy, who is slowly but surely making a big name for himself in the sculpting world with some very dynamic sculpts. He's a dab hand with the brush as well, winning multiple awards. Finally, the biggest thank you of the issue has to go to the guys over at Hysteria Yard. Without their help we would not have the content that I (and others no doubt) have been eagerly awaiting. It's fantastic to have a fantasy artist of Paul's calibre involved with a little magazine like ours, and we're honoured that the Hysteria Yard bloggers thought of us when they got the opportunity to interview the man himself. Carmine, with the help of his fellow blogger Andrea has produced a very thorough description of the process behind his fantastic sculpt (who has translated from Italian into English for us). If you get the chance, please check out their blog. I didn't know for example, that this is where the painter better known as Amon Chakai, who regularly features on CMON's 'top last 7 days,' can be found!

I'd also like to take the opportunity to further ratify Carmine's credentials, having been in touch with both himself and Paul Bonner during the process of producing the article. I'm sure you'll agree he's produced an absolute beast of a kit and there will no doubt be some fantastic paintjobs in the future. We will keep an eye out for those to feature down the line for sure.

Right. That's more than enough from me this month, but this will be the exception rather than the rule. I really hope you enjoy this month's magazine, but whatever your opinion we'd like to hear it, so please make sure you comment wherever you find the magazine, and if you've enjoyed it we'd be very grateful if you could spread the word just that little bit further. Happy painting!

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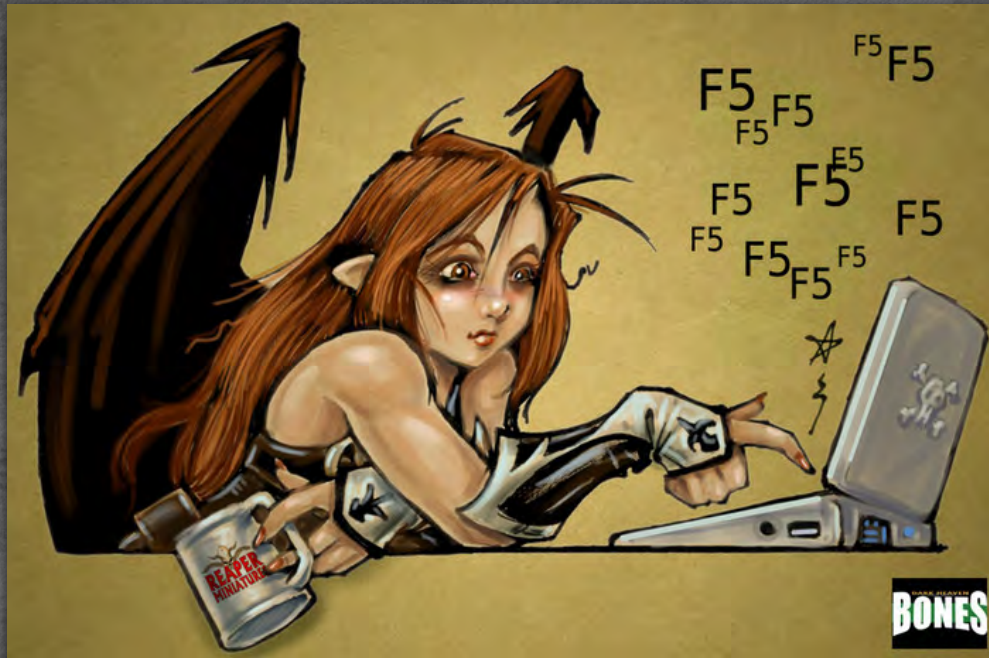
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Reaper Bones Kickstarter Editorial



The Bones Kickstarter from Reaper is arguably the largest and best miniatures Kickstarter we have ever seen. A simple pledge of \$100 netted a backer about 240 miniatures, which works out to an amazing \$0.42 per figure. This doesn't even include the incredible number of options that were available for purchase as well. All of this culminated in a rather large box being delivered to my door recently, which meant I had 268 brand new miniatures added to my lead mountain.

Anyone who backed the Kickstarter knows all about the thrill of moving Mr. Bones forward through the graveyard, unlocking all of the extras. That same zeal that led nearly 18k people to pledge also led to a lot of feelings of impatience and frustration as the expected arrival of our precious Bones drew ever closer. Fulfillment for the United States has been completed, along with Canada, leaving parts of the rest of the world waiting for their Bonesium hoard to arrive.

All of that passion has come out with some people feeling frustrated over the delays and pitfalls that Reaper has had to deal with. The unexpected news of shipment delays from China, as well as all of the problems with customs and logistics with Canada and the rest of the world caused feelings of misgiving within some. Others had no such issues and resolved to wait patiently, no matter what.

I found myself somewhere in the middle of this spectrum. I was sometimes anxious for my new goodies to arrive, while I also understood the challenges that Reaper was dealing with. I was perfectly fine with the base level Vampire orders being sent out first since it cleared a lot of product and allowed Reaper to test their fulfillment systems without the extra complexity of individually picked orders. When they started packing orders with extras, they quickly increased the number of extra items and were shipping a very respectable number of items per day. The biggest issues affecting most non-US backers are all of the shipping and customs problems that seem to be taking a long time to resolve, but most agree that this is not Reaper's fault.

But, when the dust settles and everyone's Bones arrive, all of the frustrations and anxieties will melt away. This Kickstarter will be remembered fondly, but everyone will come away having learned something. Reaper will have a much better idea of how to handle things from their end, not that they didn't do an incredible job. For myself, I'm planning on creating a second Kickstarter account so that I can purchase the base level of whatever they do next with one account, and save the other for just ordering extras. That way I get the base set much earlier and don't have to wait for everything to arrive.

Speaking of melting away, I know that my emotions were instantly settled when the UPS man dropped that big box at my door. This one shipment has easily tripled the number of miniatures I have in my 'waiting to be painted' drawer. It's also given me a whole new set of tools to use when DMing a Pathfinder game.

Thanks to an industrious fan, inventorying my order was very simple thanks to an Excel spreadsheet they devised which contained the pertinent details of each figure, as well as a photo. It was quite enjoyable to look at everything I had forgotten I was getting, along with everything I did remember and was quite eager to get to work on.

I did discover a number of pieces that felt rubbery or softer than other Bones pieces. It doesn't seem to be a problem in any of these pieces, but I haven't tried boiling and repositioning them yet- hopefully the rubbery parts will respond well to the sudden freeze and will retain the desired shape.

However, my biggest discovery from this event is that my usual low-lying thirst for more miniatures has been satiated. I've got more minis than I know what to do with, almost more than I can store! The figure case helps with that problem some, but it has its own challenges. The slots are a pretty good size for most of the minis, but in some cases they are either too short or too thin for a number of miniatures that I really want to keep in the case, since it's now part of my DM's kit.

Solving the case problem for me has meant a lot of time measuring and cutting the foam and then supergluing it back together so that it can accommodate my Dark Elves, Eye Beast, and other monsters that my players should rightfully fear as I bring them forth from their comfy foam kennels.

So, was the Reaper Kickstarter a success in retrospect? I'd have to say a loud and resounding 'yes' from the receiving end. The vocal protestors seem to have been mollified by the arrival of their bendable, self-priming prizes. There are still a few voices howling out from the countryside with vengeful and accusatory tongues, but they seem to be in the minority. No one I have talked to, or seen on the forums, has expressed any regret in backing this project, although their wallets may disagree.

What about Reaper's side of the story? I'm afraid we may have to wait for them to complete fulfillment for everyone and then finish the

process of correcting any errors before they're willing to share their thoughts. A few weeks of sleep may also be required for them to recuperate and again speak as men. I hope that when they look back they can remember this as a happy experience, even with the challenges they faced, for they have overcome every challenge gallantly.

Will there be another Kickstarter from them? Who knows. I hope there is, because this one has been an amazing journey with a wonderful payoff. I just hope they allow a little more time for my wallet to recover. Otherwise, I won't be able to throw quite as much money at them.

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BONES



Marrow Production ↗

Journey : Wrath of Demons is a fast paced board game with high quality miniatures, based upon the Chinese classic novel “Journey to the West”, with a dark fantasy style. Marrow Production is gearing up to be launched on Kickstarter at the end of July. Check out their facebook page to find out more information. <https://www.facebook.com/pages/Marrow-Production/522020874501915>. We’ve been in contact with Marrow and will hopefully give you a little look into the game in coming months!

JMD to close ↗



The **French company JMD** miniatures, who have consistently produced superb resin models in both historical and fantasy ranges are due to close their store in the middle of August. Although no particular reason has been given, they will be missed in the hobby for sure. (However, all may not be lost if some cryptic rumours have been translated correctly ;)) Make sure you grab the models whilst you can though to be on the safe side!

Want a new way to paint brown? ↗

Andrea miniatures have released another set of themed paints this month, this time aimed at helping you to paint various types of brown. This includes leather, wood and cloth but could obviously stretch to whatever you think you need it for! Suitable for both your brushes and airbrushes, so you could possibly even use it on those larger terrain projects.



Games Workshop Apocalypse relaunch ↗

This month also sees the re-release of **Games Workshop’s** Apocalypse format for 40k. Many of you will have no doubt seen the scaled up version of the old Epic Khorne Lord of Battle, and also the rather large Necron Tesseract! Hopefully we’ll see a few nice paintjobs on such large models – so much scope for freehand!



Hasslefree resin masters ↗

For those of you that haven't seen these yet, **Hasslefree** are making resin masters of their models available. They were sold on eBay for a time, but an ever-growing selection is available on their website.



Phlegyas art update ↗

Phlegyas Art, who produce a very interesting range of models, have redone their website and released their own 'Lich Lord' to go with the launch. Make sure you check out Franky in their creative series!

Massive Voodoo artbook ↗

Roman and Raffa can finally relax and have a beer, and swap the pens used to sign their first ever art books back to their brushes! The jungle duo managed to deliver their long awaited '**Figure Art**' book this month to over 900 people. The book is filled with quality pictures of their favourite projects, and well worth a look if you get the chance! We're not 100% sure if it will be available later down the line though, but hopefully!

Wrath of Kings Teaser ↗

Cool Mini Or Not have released a teaser for a range of fantasy miniatures they have been releasing steadily over the last 12 months or so. The teaser shows artwork of the 5 main factions, though it doesn't show any of the models, which are all available on the Cool Mini site. It claims to be quite innovative from the gaming side, and the models themselves have quite a Rackham feel to them across the range, so one to keep an eye on!



Michael Kontraros Collectibles

Award winning sculptor (and future Portal interviewee) Michael Kontraros has taken the leap into producing miniatures for the rest of us to enjoy. Along with his painting partner in crime Chris Panagiotou, he'll be featuring in next month's issue. A review of this model is on its way too! The campaign for his first miniature finishes on the 26th of July, check it out here: <http://www.indiegogo.com/projects/elf-dragon-prince-miniature-by-michael-kontraros-collectibles>



NEW RELEASES



Zombie Hunter from Ax Faction



morlandstudios.com

Cowboy bust from Morland Studios



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Uncle Sam from SCALE75



Slaine from Dark World Creations



Pontosh, the archer from forghi



Stormbringer from ShadowCrafter



Kaer from Smok's Sculpture

NEW RELEASES



Vlad Belinski, Ice Ranger from Andrea



Forsaken Princess from Ax Faction



Wild Wild Wild from Young Miniatures



Arielle from Guild of Harmony



The Messenger from Galapagos Miniatures



Current Projects

There are currently a nice variety of miniature projects on the go, ranging from scale historicals to 54mm pinups and a plethora of others in between. **Fife and Drum** are looking to expand their range of American War of Independence metal miniatures, and their **Kickstarter** is based around the addition of cavalry to both the Americans and the British. Instead of choosing

a scale in mm, they have chosen to use a 1/56 scale so instead of everything being a uniform height, there is a natural degree of variation but will still come in at roughly 30mm for an infantry figure. **Superfluid Industries** are attempting to produce a miniature skirmish game based on the **Dying Star** series of books by Samsun Lobe and are calling it **Dying Star: Oblivion**. There are several different factions all with different styles. (Right – an Imperial Dominator on a 40mm base from **Dying Star: Oblivion**). There is mostly only concept art in at the moment for most factions, but as their **Kickstarter** progresses, this should change. Also on **Kickstarter** is a project from **Hangar 18**. They want to produce 54mm scale resin pinup models which are based around artwork from **Andrew Barwidamann**. They started the project with 6 designs, but want to be able to have double that by the end of the project. As an added bonus you get some really cool avatars and wallpapers based on the artwork of the model you have selected. Over on **Indiegogo**, **William Hollosoy** is looking to fund the development of a single 35mm **Immortal Knight** with a view to developing others should funding levels reach their stretch goals. Also on **Indiegogo** is the **Star Bowl Fantasy Football** project, which looks to take influence from the original trilogy of a well-known science fiction franchise with the majority of the first team on offer made up of Jawflings and Star Players such as Princess Leya and the Dark Father. If funding gets high enough, a second team is promised.

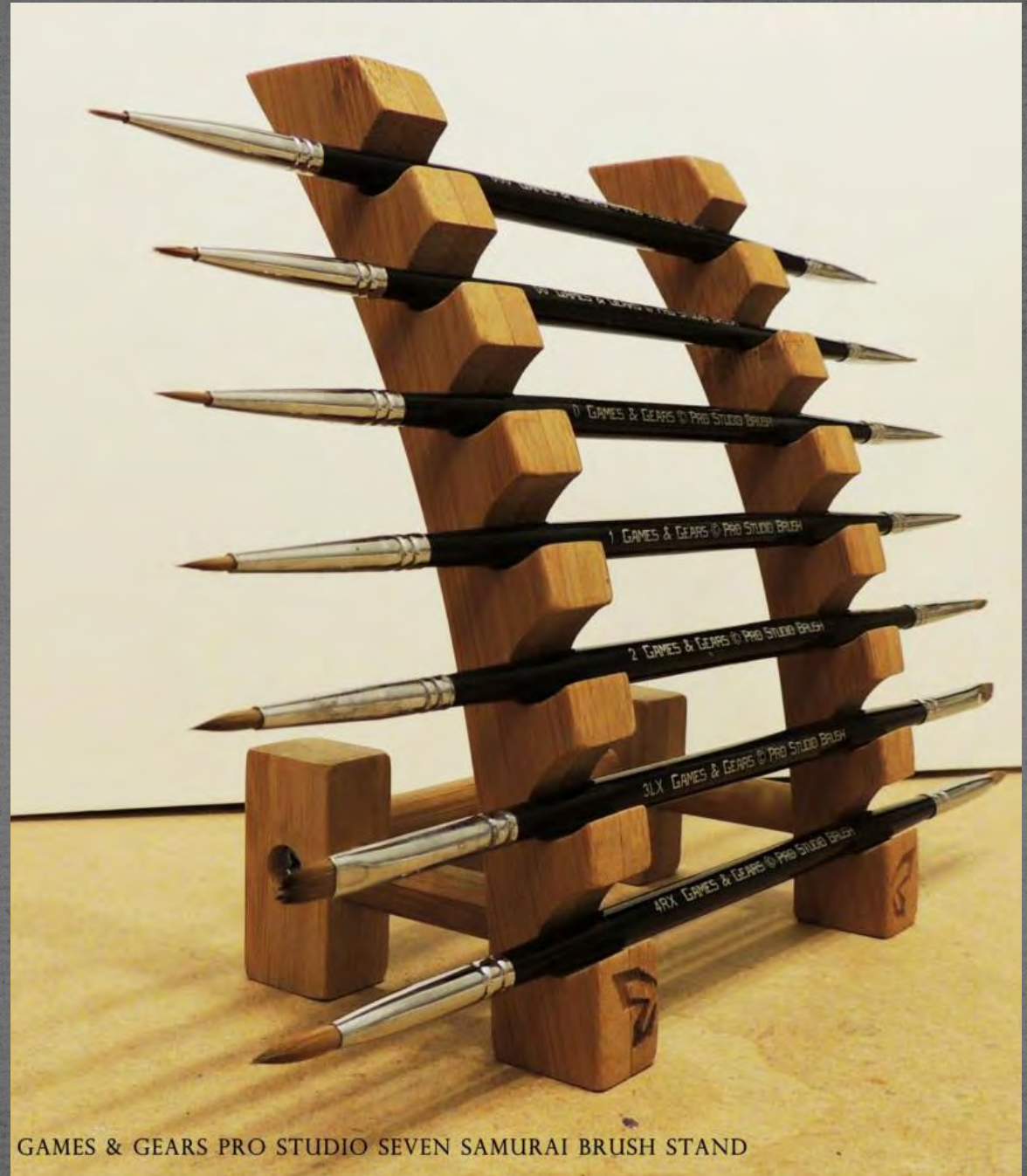
While miniature projects do make up the bulk of hobby related crowdfunding projects, there are others around as well. Take the **Impudent Mortal's Tabletop Gaming Terrain Part Deux Kickstarter**



for instance. After a successful first project, **Walt Langhans** is back with more laser cut MDF terrain with easily interchangeable parts thanks to the jigsaw puzzle design to allow for battle damage or just easy access. There are also a couple of dice projects around, with **Sly Kly's Precision Metal Dice** and the **Tinker Dice from Project Khopesh** currently wanting funding on Kickstarter. The Precision Metal Dice are machined from different metals to give different finishes, with either a standard shape or with floating faces, where each die is made of one piece of metal but machined into two, with the inner piece able to move but not to come out. The **Tinker Dice** on the other hand, are made from plastic and inspired by machinery and steampunk with their designs so could fit nicely with a force inspired by the same areas.

Project Deliveries

Games and Gears have announced that their final wave of *Kickstarter* goodies will be released this month, with their third and final wave. This includes their *samurai sword style brush stand*, their brush *cleaning soap* and *brush towel*. No date has been given yet for general release but according to their *Facebook* page they are moving closer to it so if you missed out on the *Kickstarter* and want double ended brushes they should soon be available. (Right - Brush stand from *Games and Gears* in its upright position)



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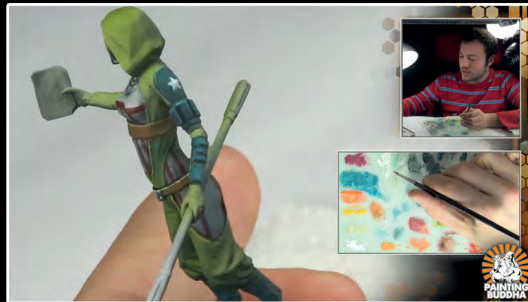
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Review Bogusz's Stupnicki's True Metallic Metals

Manufacturer

Miniature Mentor

Website

www.MiniatureMentor.com

Price

\$25

Notes

Download Only

Product

9

- High resolution video allows you to really see what is happening
- Ordering is a snap through PayPal and the download instructions email is provided very quickly
- Clear, succinct download instructions and providing support contact email is a nice touch

Content

8.5

- Very good instructions with paint mix ratios given at the different steps
- Not enough explanation of why Bogusz chose to use certain colors where he did
- Steel is the only metal covered in this video

Value

8

- The price is in line with other Miniature Mentor products
- Not enough instruction to make this a phenomenal value

This is a good tutorial on True Metallic Metals from someone who is a master of the technique. The instruction is not as in-depth as in some of their other videos. You are clearly shown what to do, but the reason behind the work being done isn't fully explained. I would highly recommend this tutorial to anyone who wants to learn about TMM and vastly improve the look of their metals.

Wamp

Overall
8.5

Non-Metallic Metals, or NMM as the common abbreviation, have been a standard for judging artistic talent for some time. However, True Metallic Metals, or TMM, are beginning to gather a very strong following throughout the community as it can sometimes yield richer results and seems to be a little easier to learn, but just as difficult to master.

Bogusz Stupnicki is a master of the TMM style who is famous for adding color and depth to his metals, resulting in breathtaking miniatures. In this video tutorial from Miniature Mentor, secrets are revealed for replicating Bogusz's techniques.

The video quality is very good, as usual from Miniature Mentor, and it is easy to see the colors being used and what color is coming off of the tip of the brush as Bogusz works- this is important sometimes so you can see what color he is using. Bogusz works quickly during his shadowing and glazing sections and switches between the different colors on his palette, so you will need to pay attention to the tip of the brush to see what he is using at any given moment.

The narrator does a good job of explaining the basic techniques being used and does give us the colors and ratios being used in the different mixes, but he doesn't lead Bogusz into explaining his thought process while he works, which would



have been very helpful. I would have like to know why he was choosing certain colors while he was glazing, but if you watch carefully you can get an idea of what his reasons might be.

The basic instructions are very clear and have allowed me to produce some better looking metallics already, which is exciting. Bogusz is using a specialty metallic paint from Japan, I believe, for his metal basecoat. I had very good results using the Vallejo Air Metallics, which allowed me to get similar results.

In addition to metallics, you also get to see how Bogusz painted his weathered white shield from his Monique miniature, which includes a brief tutorial on painting battle damage. It also goes over the steps he used to create the red dragon section of the shield.

My biggest complaint about this tutorial is that it did not go over his painting of the sword. Looking at pictures of the miniature leads me to believe it was painted like the armor, but that was something of particular interest to me that I did not get to see.

The last part of the tutorial goes over how he painted the flesh on Monique, but I honestly did not care about this. I was here for TMM, so I would have been much happier with more metal work instead of this. It is not a huge disappointment, but it does color my perceptions of this video. I also wish they had gone over painting other types of metals instead of just steel but, alas, no gold TMM in this video.



Review

Cama Scenics (15mm WWII) Single M2 Modular Pontoon Bridge Extension

Manufacturer

Baueda Wargames

Material

Resin

Price

7,50 €

Contact

www.baueda.com

Quality

9

• No mold lines, minimal excess material, sharp lines and true to the original.

Assembly

No assembly needed

Value

5

• 7,50€ without postage is really steep especially if the full set is taken into account.

If you don't mind the steep price, this piece will really liven your tabletop experience or your 15mm diorama and add that extra touch of realism.

Wamp

Overall

7



Baueda makes terrain pieces and accessories for small scale wargaming (15mm) as well as miniatures for wargaming. Their ranges include: 1-48 Combat, Hostis, Cama Scenics, Kleos, Hoppidus, Urbis and Esair Throgball.

According to their words this blister is mainly designed as an expansion to Baueda's M2 Treadway Bridge set.

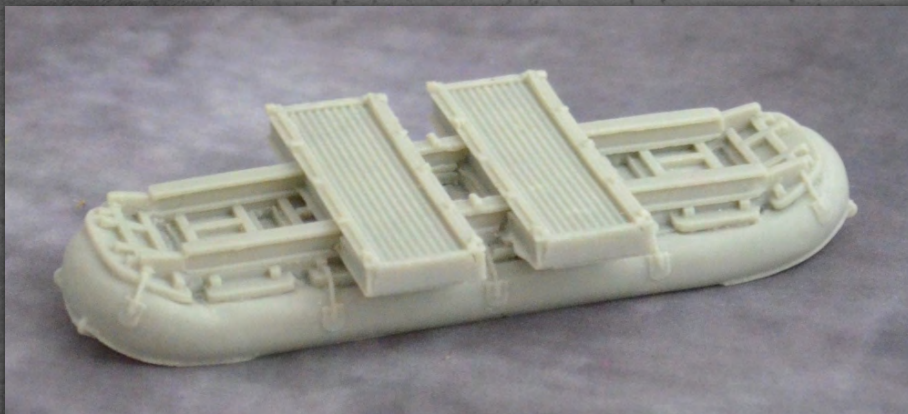


This is a very accurate scale reproduction as can be seen on a real WWII photo and comes from the Cama Scenics range.

Review



Detail on the piece is great. Ropes and fastening belts are modelled and all the lines are sharp. There is no excess material left from molding so the preparation time is minimal. Only possible drawback is that the rope running the length of the pontoon on the waterline is broken on both sides for the most of the length of the pontoon. However, this line is right at the waterline and will not be seen unless looked for.



That being said, the price of 7,50 € is a bit steep. The whole set M2 Treadway Bridge which consists of 2 pontoon extensions and 2 access ramps costs 14,90 € so is definitely better value for money. The size of the pontoon extension is approximately 41x95mm with the height of 18mm. This is enough to comfortably fit a standard infantry Flames of War base on it. This makes it a great gaming piece that most gamers will enjoy and that will look awesome on tabletop.

Review

Kleos (15mm Ancient Tents & Baggage) Nobles Mongol Yurt

Manufacturer
Baueda Wargames

Material
Resin

Price
3,50 €

Contact
www.baueda.com

Quality

6

• No mold lines, no excess material, edges are too smooth, lacking definition, wooden structure undefinable.

Assembly

No assembly needed

Value

6

• 3,50€ without postage is still a bit steep, but definitely better value for money than the Pontoon.

a middle of the range gaming piece.

Wamp

Overall
6



This yurt (more correctly called a “Ger”) is designed to be used as a baggage element for any steppe army and fits on a standard 40x40mm DBM baggage base. This yurt is a larger, somewhat fancier type, and has a woodframe door and central dome. It can be used mixed together with 15YUR as a Nobles élite or commander’s tent of an earlier period, or instead of it for a later army.

This yurt is designed as an accessory for historic 15mm wargaming and comes from Kleos range of Baueda. It comes in a plastic bag.



As much as I was satisfied with the pontoon’s quality, one can’t help but feel left wanting with this one. The edges and lines are not sharp. At first, when I opened the bag, I thought it was some ventilation shaft for futuristic wargaming. The wooden bits (the door and the central dome do not really have any wooden texture, while the stiches that tie the canvases together are noth sharp at all.

Price at 3,50€ is not too steep, although I can’t help but wonder if it could have been produced cheaper, especially taken into consideration the ammount of material used as the inside of the yurt is not hollow.

Base Building

with Daniel 'Nathelis' Gutl

Hi folks,

When Adam asked me to do a tutorial for basebuilding I gladly accepted. As basebuilding is a very individual thing for each miniature, there is no patent on how to proceed. But I will present how you can build a fantasy base like I did for the Darksword contest winning diorama.

Let me begin by saying, you don't need any experience to do the steps I will show here, since it was my first time sculpting when I did the base for the contest. So don't get discouraged if some sculpting is involved to get a cool looking base for the base you have in your mind.

I'll just sum up in two pictures what tools and things I used. Not all of the tools are mandatory, but one or two color shapers and sculpting tools are always useful to have at hand.



First when you want to build a new base, take a close look at your miniature and try to think of the mood you want to create with your base. In this case (Fairy Queen, Morland Studios) I had the original artwork and a little bit background that I found on the internet. So I knew I wanted to do a magical place, maybe in the woods, with the two fairies that were in the box. As a base I use wooden plinth which are manufactured by a friend of mine, his web adress is www.sockelmacher.de. But I'm sure everyone has it's own favourite manufacturers. This one is a especially beautiful unique piece I have on my base collection (I keep adding more and more stuff to my collection for basing, so I have a lot of stuff ready when the idea to make new stuff gets in my head).

So let's get started:



1. My first Idea was to create a little cave for the two fairies, so I milled into the wood with a rotary tool (Dremel). I placed them inside with some superglue and Magic Sculpt.



2. The next idea was that I wanted some kind of really old tree on the base. So I took a root (ordered from www.pk-pro.de), wrapped it in wire and fixed the wire with superglue. After the glue dried, I took some more Magic Sculpt and formed the basis of the tree.



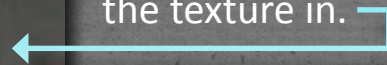
3. Now is a good time to check the positioning of everything on the base relative to your miniature. Do this with all the major parts you want to place on your base.



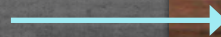
4. To get a realistic tree you need to invest some time in sculpting the lower part of it. I start with small sausage like pieces of Magic Sculpt (or any sculpting putty that you may prefer) the basis for the roots. Get them into shape with the colour shaper tools and then make little scars and cracks into them with your hobby knife. Use the original root to know which lines to follow with your own sculpting.



5. To get more details on my base I used sand, soil and more Magic Sculpts on some areas that were too boring. Always keep in mind where you want to place foliage later. Don't put too much stuff there were you want plants to grow. Also, you can cover up areas that you don't like about your base with this awesome stuff. To sculpt a realistic stone effect you can put putty on the area and then use slate to press the texture in.



6. As the last final step before the painting process, I used distress crackle paint to merge normal wood and stone texture together. The thickness of the layer depicts how big the crackles will get, so experiment before using that one.





7. After two part priming (black followed by white) the base and miniature is ready for painting.



At this stage I will start with the airbrush and paint the base to an almost finished level. Then I will add additional effects like a little waterfall and Polak Models foliage. This will be shown in the next month, so stay tuned. There is also another short tutorial of the original base I built for the Darksword contest on my blog, you can check it out here: <http://miniaturefairytale.blogspot.co.at/2013/04/building-tree-base.html>

See you next month and happy base building!

On the Radar

This month we've been shown a few very exciting previews that we can share with you...

First up is this little snippet from Ax Faction...

'The Feral Lass is the first of a new mounted range I'm working on (following on after the popularity of the Bear-riding Forest Guardian). There will be 6 miniatures all with interchangeable riders and unusual mounts so one can choose which mount and rider you would like. This is exclusive news and not been released anywhere! - "The Northfjorder" will be following on after the Feral Lass and has not been seen anywhere yet - it is an exclusive for Portal!

The concept art for these two models looks like this:



We are also privileged to have the world's first ever sighting of some new miniatures from Alex Huntley's (of Warploque miniatures fame) upcoming ArcWorlde Kickstarter on the 1st of August. Alex has featured in the previous two issues of Portal (once as himself, and once as a part of British Indie's interview last month), and it feels great to be involved in yet another part of this fine young chap's progress. Given that he's already got surrogate hobby parents, we like to think of ourselves as his surrogate hobby uncle! Alex will also be giving us a bit of a behind the scenes look into his KS adventure in next month's magazine, and there may be some step by steps of the painted models in months to come ;)

On the Radar



Here are some rather cool silhouettes of the miniatures that will feature in the Marrow Productions game Journey that we mentioned in our news posts.



Finally, here are some more updates from Mierce miniatures Kickstarter, still looking very impressive indeed!



Here are some other sneak peeks from an up and coming kickstarter from Olde World miniatures, which you can find more details for elsewhere in the magazine. They will be doing both busts and smaller scale models, as you can see...

The Wamp logo is written in a blue, 3D-style font with a white outline and a slight shadow.

INFAMY MINIATURES PAINTING CONTEST

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The first ever Henrietta Jekyll
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1st

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The first ever Doctor Watson
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The Wamp logo is written in a blue, 3D-style font with a white outline and a slight shadow.

Darklands Painting Contest 2013

Do you guys need an excuse to paint fantastically sculpted miniatures? No I thought not! But here's one anyway!

Wamp has teamed up with Mierce Miniatures once again to present to you the Darklands Painting Contest 2013. We have some great prizes lined up for our worthy winners and we are even going to give you stuff just for entering!

Closing date for entries will be 23rd September
2013 6pm (British Time)

[Follow the link for full details](#)

Interview with Christian Hardy



Hi Christian, thanks for taking the time to talk to us. How's life at the moment?

Hi! The pleasure's all mine! Hmm, at the moment the weather's hot, too hot for my tastes, it makes the putty too malleable and the washes dry out too quickly!

But seriously, it always seems like things can't happen quickly enough, or it's all going too fast! It depends, but I cannot really complain. I am lucky enough to have a job that I massively love, which is not the case for most people! That pretty much sums things up at the moment.

What was your first ever 'hobby' experience?

My first experience, like the majority of people was to get hold of some Warhammer figures. I was introduced to it first by my neighbour, who brought me and my brother (9 and 11 years old at the time) into this universe. Obviously playing alone wasn't really that much fun for him! I remember the orcs in particular from that time.

Does the hobby still excite you now as it did then?

Around the same time as getting into miniatures, Starcraft and Warcraft 2 were also out. So the three (especially the black and white illustrations of orcs and griffons in the game manual) mean that I don't have the syndrome of 'things used to be so much better' as I have always been excited by it. But even to this day I'm a terrible gamer!

But overall yes, because I can still discover lots of other great fantasy universes. At the time, the figures didn't exist to



match the imagination of the whole background, but now I have finally reached the point where I can create what I can imagine (if I have the time), from the ideas I had when I was at school up until those new ideas I have today...

When did you begin sculpting your own miniatures? It seems like lots of sculptors start off as frustrated painters who can't have the exact mini they wanted at the start, so they just make it themselves. Is that the same for you?

I started off by converting. My first wholly sculpted figure

was about 4 or 5 years ago now. I didn't start sculpting out of frustration, actually more out of wanting to. Looking at sculptors' forums and seeing the incredible work gave me a massive case of envy and I wanted to test myself. Eventually, I started to sculpt figures that didn't exist commercially.

How close is the French painting scene? Are there many painters we would know that live near you? Or do you mostly meet at shows?

Around me (in the outskirts of Nantes) there is a well-known club called 'Les Chevaliers Du Centaure.' There are more and more fantasy painters, and over the last few years we have tried to do more painting evenings and events. We feel we've created a really cool club in a short time.

For the global French community, I would say that over the last few years, and that I know of at the moment, that the French community is not what it was, but the 'French touch' certainly is visible at times. People are moving from painting in rooms to sharing their ideas via forums. For me, this is a very, very good thing. There is more a feeling of a 'European Scene' than a French scene on Facebook now!

Onto your work...

How often do you get to sculpt?

For the last year and a half I have been sculpting professionally, so...it varies from a few hours to a 13 or 14 hour day if it gets really intense!

INTERVIEW

To help give the readers an idea of how much work goes into one of your sculpts, do you know roughly how many hours you put into them? Or are they done for love?

Personal sculpts are done completely 'for the love.' But for those I have to do, I'd say about 40 hours for a 30mm model, but it can be lots more for a monster or a 30mm model with lots of armour or material. It completely depends on the figure!

But it's not the amount of time that you spend on it that counts, but the final result. If you spend 500 hours on a piece and you don't like it, you have 2 choices. Move onto something else and come back to it, or keep ploughing on. If you want to make progress, you have to persevere and really aim to have finished models that you can show. For me, these are the most important things.

Looking at your Putty and Paint projects, Games Workshop still obviously holds a strong place in your heart, whereas many people are possibly moving away from them. What is it you like about the imagery?

People are distancing themselves from GW because of the prices, but I think that GW is still and will always be more than a foundation for the fantastical (for me in any case!).

I now have the opportunity to sculpt things I know and like from GW's universe now, so somehow I end up sinking deeper into their backgrounds and stories, and that's what I want.

What exactly is it about the imagery I like? So many things... the variety of subjects? The charisma, the power, and the stories behind the people and personalities? Principally it's

the personalities and their charisma, whether it's a dwarf, or a dark elf lord, it doesn't matter. Everything...except the space marines!

Sculpting

What is your favourite putty to work with and why?

My favourite putty is 'Fimo Classic.' Why? Because I find that it is sufficient on its own? No. Seriously, I have worked with Super Sculpey or 'Fimo Soft' before, but for doing general work, 'Fimo Classic' doesn't have the faults of the other two. It isn't too flexible or too 'craillouse.' (even the might of the internet couldn't translate this one, sorry!- Ed)

What tools do you use?

I use tools made by a friend at my local club, they are really brilliant! Colour shapers/clay shapers, a paintbrush (which I also still use for painting), and I'm finding that I'm using a needle more and more. Although it's not a tool per se, I also use white spirit.



Do you have any homemade tools that you've created?

Of course! It's pretty much a necessity! For example at the moment I'm sculpting something that needs to imprint squares...so if there is a specific need or detail, then I'll take a few minutes to make a tool to match.

Are you currently working for a particular company, or freelance?

Hmmmm... freelance but there are one or two companies that would like to work more and more with me.

Do you have plans for your own range of miniatures? Or will they be released when you feel like it? The Abyssal Guardian looks like an interesting concept and it might be lonely without friends!

Hehe, yes, this year I think, slowly but surely they're coming together. I only really sculpt for these particular models when I have the motivation. (What's more, 2 or 3 figures are pretty much finished already ;)

What was it like being involved in an indiegogo campaign? Would you recommend it to others?

The figures were already done in advance! Therefore, I can't really recommend the process too much. But I think it's something that is really happening a lot at the moment. If it works, it can leave you with a lot of work in a very short space of time...it's possible that later in the year I'll be doing it all again...

How on earth did you do that skink?!

So, a little backstory: I was initially searching for a dynamic pose, and I was pretty much settled on a 40k model with a pistol in the right hand....after playing with the armature I found that I could push the 'trip' a little bit further. It was a sculpt for GD so I had to research which creature it could be throwing a javelin...I had the choice between a wood elf and a skink...I added a tail...and voila!

I also realised that I had the opportunity to do a model with all four limbs not in contact with anything: Feet in the air (ok, it's not that exciting on the left foot), and open hands. I was very happy with the result.



INTERVIEW

Do you have any other plans for other such dynamic figures?

I have spent a few weeks working on a piece with the same pose as the skink for a company...;) But, the dynamism is one of the first things I look for before I start a figure. Therefore, there's a lot of ideas running around in my head!

Painting

What has been your greatest achievement in painting?

Without hesitation, the Nightmare model from LEBEN Miniatures.

Which other painters inspire you or have inspired you in the past?

In the past, (and in most cases for sculpting as well!!)

JBT, Allan Carrasco, Jacques Alexander-Gillois, Remy Tremblay and Steve Party and of course a whole bunch of other people! At the moment, Bruno Lavallée, Benoît Ménard, the Massive Voodoo Team, Diego Esteban Perez, Kariotellis, Michael Kontraros and once again, of course there are lots of others!!

What brushes do you use?

The same as I do for sculpting! ;) I use a size 1 Raphaël 8404 Martre kolinsky,

from the larger bits of the model all the way down to the irises on the eyes...

Do you use an airbrush at all? If you do, how much do you use it?

Hmmm, less and less if I'm honest, except for large areas of a model where the blending needs to be clean.



Do you plan your models in advance, or do they grow and change as you paint them?

That depends on the piece, most of the time (and same for sculpting) I say to myself "always follow your first instinct." Saying that, I'm always changing colours whilst painting and most of the time I'll redo everything and end up with my first choice.

What paints do you use and why?

I generally use what I have to hand. GW, P3, PA, PA air, Liquitex inks and some tubes of oil paints for subtle touches or weathering. They all have their own properties, but I can't justify spending any more on paint, I've already got more than I need!

What's the best model you've ever painted? And the least fun?

Again, I'd have to say the Nightmare

model from LEBEN miniatures. That piece was sculpted by a painter, which means it's a figure that paints itself. The least fun? Hmm, my Tau battlesuit. All the lines are really boring to do, especially with the level of detail that ForgeWorld put in!

Is there still something you'd like to achieve with your painting that you haven't done so far?

To get an understanding of colour theory and add more realism, I hope/think I'm on the right track...

Will you keep in touch with the magazine for future issues?

You'll have to wait and see! ;)



Cyanolith

Portal are very excited to bring you this in-depth article about an absolute monster of a sculpt. We were contacted back in May or so by the guys over at Hysteria Yard (namely Trevis, a regular contributor to Wamp) to see if we were interested in chatting to Carmine about his spectacular version of Paul Bonner's Cyanolith artwork. The amount of work they've put into this cannot be thanked enough, and what follows is both an insight into not only this piece, but the sculpting process in general. We hope you pick up a few tips along the way!



Why did you choose this piece and not another?

Ever since I started sculpting (or trying to), I have often tried to recreate Paul Bonner's art work. This piece in particular was originally conceived to participate in the next World Model Expo (2014, Stresa, Italia). Because of the sheer number of drawings to choose from, I opted for "Cyanolith" because of the dog, a nice, scruffy dog, the real hero of the scene.

How do you start sculpting such an enormous piece?

Sculpting at this scale is a real challenge. Firstly because you only have one reference and it's a 2D drawing. You don't have sketches or studies of other elements of the anatomy from different angles. So you don't have the ability to fully understand the pose or the volumes of muscle, etc required. Secondly, there is the problem of details. Considering the scale, the level of detailing has to be that much higher. Thirdly there is the emotional aspect. I wanted Paul Bonner's fans to be inspired and for it to be faithful to his artwork.

Step by Step

*Usually when I start big sculptures I make a skeleton with metallic wire (steel wire, 1 mm diameter) respecting the proportions and the size of the subject **(photo 1)**.*

*Once I have the final skeleton ready, I then start creating the head and the feet separately. Along with the hands, these are the most expressive part of the model. I use a mix of Milliput Standard (60%) and Grey Stuff (circa 40%) **(photo 1)**.*

Once they are ready, I put the feet onto the skeleton. I also

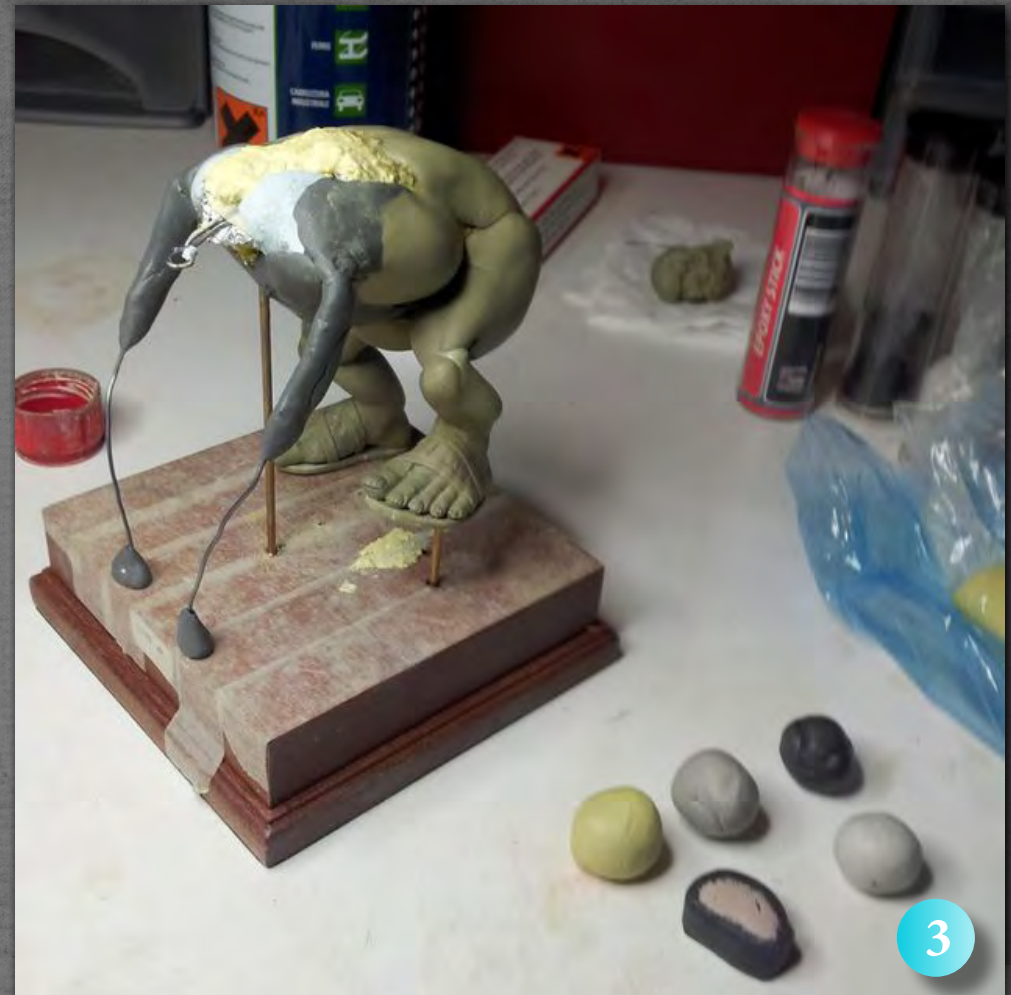


INTERVIEW

use some putty on the lower limb as a marker and then I try to recreate the final pose so it matches the drawing. Because of the size and weight, as soon as the pose was set, I put in some brass rods as 'scaffolding.' I didn't want to risk any breakages later on in the process **(photo 2)**.

Then I started the modelling on the principal masses of the legs and on the pelvis using the same mix: Milliput Standard and Grey Stuff. With that I fixed the pose, blocking the frame out with more putty **(photo 2)**.

To save on material since the ogre is huge, I made a blob for the chest and abdomen. I used some thin foil in a layer of gummed paper. Onto that, I smeared a cheap resin used for scenographic effects (it's a powder that will gain a Nutella like consistency after being mixed with the catalyst; it will start to harden after few minutes and once set it's really hard) **(photo 2)**.



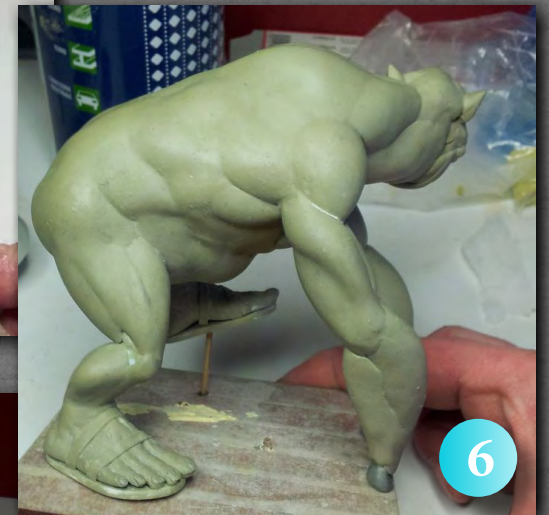
After I am satisfied with the solidity of the body, I start doing the skeleton for the arms (1mm wire) and for the bulk of them I use a plumber epoxy (it stinks like a decomposing body but it hardens quickly, it's a good way to make the foundations for the successive layers) **(photo 3)**. I even used the same epoxy to make the chest and pelvis **(photo 3)**. Meanwhile I keep sculpting with the usual mix where possible **(photo 3)**.

Then I start adding the arms to the body. This way the figure becomes more solid. In fact the scaffolding, now that every part is attached and with a brass rod, is now very resistant and cement proof.

Once everything is in order I start to define the first muscular masses (photo 4).



When I am feeling good about the general bulk and the starting volumes, I cut the rod under the abdomen so I can reach the underside of the ogre more freely. I attach the head (still not done) to have a more comprehensive view of the figure in relation to the drawing. And obviously this helps to make sure the right muscles are in the right places (photos 5, 6 & 7).



INTERVIEW

To complete the base stage, the final step is to make the skeleton for the hands.

I used the same wire I used previously to make the bones of the fingers. Then with a drill I put holes in the previously set putty so they can house the metallic wire. I then cover them with some other putty. While waiting for that to dry, I start sculpting the sandals and adding muscles to the anatomy (photo 8).



8



9

The work was proceeding well. And so, to break from the monotony of the job, I started making the armour plates on the arms.

Using already hardened pieces of Milliput, and a Dremel as a lathe, I created the spikes in three different measures. Later on, I will make a mould of them and replicate as many spikes I need (so they are all the same) (photo 9).

The next phase is very tricky. To reproduce the clothing I needed to unbase the ogre and dissect it, otherwise it would be impossible to work on.

I started cutting the rods and then I separated the head and the arms with a jeweller's saw (a very delicate but precise tool).

Then I began creating the foundation of the fur, trying to respect the volumes and the folds of the original drawing. After that I made the leather belt (it is important to note that it will be used as a point of reference for sculpting the fur, a sort of guideline).

Now the boring part starts: making the hair.

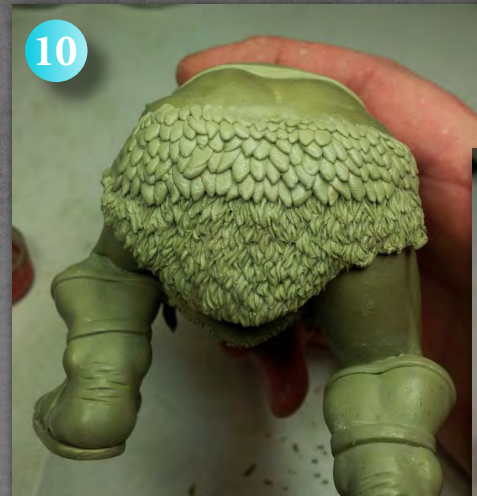
My method gives a great final look, but it's damn slow.

I start making lots of little spheres, more or less the same size (the smaller they are the greater the final look). One side is pointy and the other fatter, these are the tufts. I put them on, trying to keep the flow of the fur and trying to avoid getting the pointy part stuck to other pieces. With a little spatula I press the "fat" base on the foundation, trying to give it movement and dividing it in two or more parts, which is repeated on each tuft.

I use a wet brush to smooth them and I wait for it to harden. With a needle I make other, finer and smaller hair, giving each hair some flow (up, down, right, left). And with an even finer needle I try to do the same but on an even smaller scale on some of them (in particular the more visible ones).

I then pass the wet brush over them again to smooth the imperfections.

It sounds difficult but it's harder explaining than it is doing it (photos 10, 11, 12 & 13).



INTERVIEW

Once I'd completed the fur I made a base for the flying big cat paws, keeping an eye on how it would eventually match up to the ogre. It's a good idea to continually pay attention to how big the arms are. I made a really thin layer of putty and I put it on the body where it touches. Prior to that, I put a little layer of vaseline so it wouldn't stick. Once they have hardened I take the layers away, careful not to break them. I finished them by sculpting the fur on the sides.

I then went back to the belt and started detailing it. I also checked to see if every part that I'd removed still fitted (photo 14 & 15).



The next big stumbling block in the sculpture was the lion head-goblin duo (the rider and the big cat mane). Making it believable and in tone with Bonner's art work was extremely hard for me.

That's why, from this moment forward, I thank Mr Bonner for his tips and advice. After I showed him my progress, he entered the sculpting process, encouraging me and giving me directions when the drawing would not show some parts. All the next steps were made with the constant supervision of Mr Bonner with whom I had daily emails, updating my work and asking him questions.

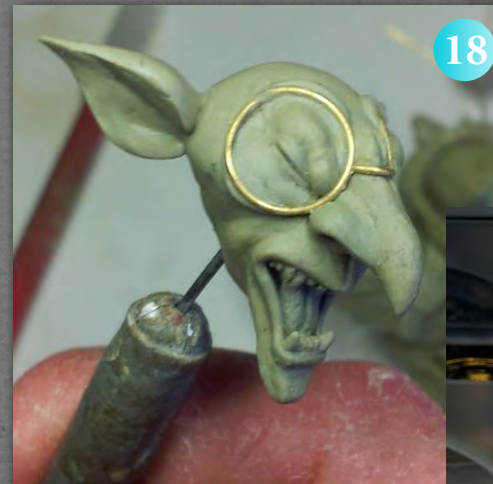
I started by making a removable head for the lion, trying to respect the proportions and picturing in my head how a goblin would sit on there.

When my mind started wandering, I started making the collar with its spikes and I started detailing the face of the ogre (photo 16).



After I took away the lion head, I made, right on the ogre's back, the base for the goblin. Right away I started modelling its legs (photo 17).

The next step, to have a more comprehensive look, was to start working on the goblin's face. The face is really important as it gives a basis on which you can position the torso and the inclination of the figure correctly. The position of the arms is also aided by this. The most fun part was to recreate the face and its big glasses (made with brass wire). The most difficult part was to make them look heavy and so I made the lines like they were weighing down on his face (photo 18 & 19).



20



I finished the work on the head by making the hat, the feathers and other little decorations. I decided to postpone making the jumping frog, while continuing to work on the clothing: shirt, waistcoat and little tie. (photo 20).

Using two brass rods, I made the two lances the goblin is holding, trying to make them different (considering they belong to a goblin!).

Once they were ready, I started making the skeleton for the arms, gluing the wire to the rod I used for the lance. After deciding the right position, I put one layer of putty to block out the joints and have the arms steady to be worked upon (photo 21).

21



Then I was able to cut the arms from the body, finishing them and then adding hands and shirtsleeves (photo 22 & 23).



22



23



24

Then I made the coat, creating slots for the arms (photo 24).



25



26

Once the coat was done, it was time to glue the lion's head back on. After that I started making the mane, trying not to cover up what I'd already done (photo 25 & 26).

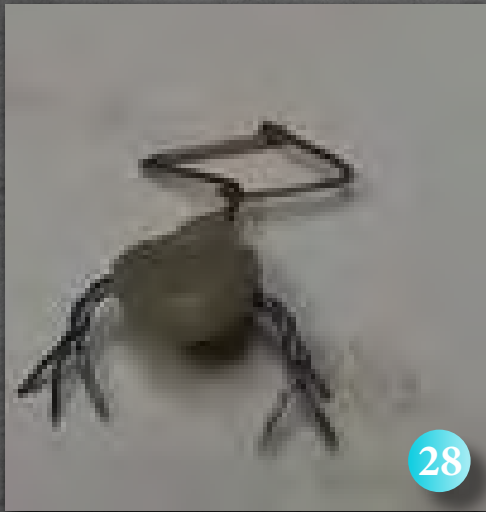


27

During all the steps I kept checking that all the parts fitted. This way I could be sure of how it was going and to show Mr Bonner the progress. And eventually make changes and modifications as he saw fit (photo 27).

INTERVIEW

Everything was fine, so I started attacking the problem of the jumping frog and its mechanism. Firstly I made a little ball, then I inserted some thin metallic wire (thinner than the one I used before) to act as a solid base. I left a little hole for later use, for when I put in the mechanism and the hind legs (**photo 28**).



With some plasticard, and some patience, I made the mechanism and finished the hind legs (**photo 29**).

After the frog, it was now time to tackle the dog. Of all the characters, the dog was the most difficult to make. Not only because sculpting an animal is a challenge per se, but also because I had to recreate the expressive face and the dynamic nature of its stance, exactly as in the drawing.

As always I started with the head, combining it with a metallic skeleton (1 mm wire). I just roughed out the volumes of its muscles. The only aim at that moment was to recreate the right posture. After finding a good pose, I started the real sculpting (**photo 30**).



Almost at the end, Mr. Bonner asked me if it was possible to add some texture to the dog, to recreate the fur. I was very surprised by his request, because usually, light fur or hair is not sculpted on miniatures. It's a task for the painter to paint it or not and make it believable.

I tried doing it using very fine needles in different sizes. I just sort of painted them making very light traces (**photo 31**).



The last steps were to make the accessories on the ogre: the pouches, the helm and the shield. I tried to make them as realistic as possible with scratches, hits and dents to give them a more lived-in feeling (**photos 32, 33, 34 & 35**).



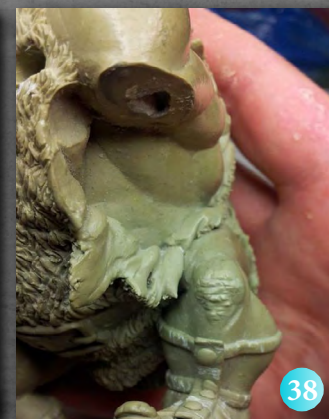
INTERVIEW

In the end I made the base, using a wooden base I found at home (I believe it to be some kind of product you can buy to make Nativity Scenes or Presepi). On it I made a paved road by making different balls of Magic Sculpt, which were then pressed and detailed with a spatula, brushes and water. Once set I mixed some PVA glue, water and talcum powder. I used the substance to cover the empty space between the rocks. (photo 36). [Note: because of the costs and difficulty to pack such paved road, it is not present in the final kit]



There was another issue I tried to tackle but in the end it was insurmountable: in the drawing there was some kind of monument/statue. It is hard to miss but I decided not to do it because firstly it would have been big as Cyanolith himself and it wasn't as detailed as the ogre itself. Mr Bonner also didn't want any kind of figure on it, because it would distract the viewer from looking at the sculpture from all sides. That is why the idea was discarded.

It was almost ready but Mr Bonner asked me to add more detail to the ogre's skin. He advised me to accentuate the wrinkles, the calluses, the veins and much more on his skin, especially on those sensible areas like knees and elbows. The final result looked like this: (photo 37, 38 & 39).



Realizing this scene had been enormous fun, but quite tiring. I would to thank Mr Paul Bonner again for his help. His constant and discrete help, and his words of encouragement really meant a lot to me.

Thank you Paul for the honour, respect and trust you gave me in this project.

CARMINE "THOR" GIUGLIANO

Translated from Italian by Hysteria Yard blog

Paul Bonner

INTERVIEW

As promised last month, here is the interview with none other than legendary fantasy artist, Paul Bonner. His work has featured in most of the biggest names in the miniature hobby, such as Rackham and Games Workshop. The guys at Hysteria Yard were able to bag a short interview with his thoughts on the sculpt and a bit more!

--After your book was published, and previously with the closure of Rackham, you sort of went missing. There was absolutely no big news about you except some work for Forgeworld. So why is it after so many years, that you came back into the world of miniatures?

I never really went missing! I did some cards for Magic the Gathering, and Forgeworld, as you say - but otherwise I was trying to do my own paintings.

- So how was the Cyanolith kit born?

Carmine mailed and introduced himself to me with some shots of the model as he was starting it.

- Is there any new publishing project you are working on that you can share with us?

I am trying to make my own version of the Saga of Beowulf. It's something I've wanted to do for years, but it's only now become possible. It's the same basic tale, with a few additions to accommodate my own passions. So, of course - this is from the original dwarvish saga. That way I get to paint, trolls, goblins and everything else that I love!

- What was your first reaction about Carmine's mail and the sculpture?

Well, I was amazed at the quality of it - especially how he managed to give it so much character - even in the early stages. And, I was very flattered, or honoured that he had chosen one of my paintings.

- How did you two co-operate in the creation of the sculpture?

Carmine has done it all! And he put up with my gentle suggestions without getting upset. I feel that he has done a fantastic job without me needing to criticise him! Sometimes he would ask some practical questions about things that were maybe not visible in the painting. It's a bit trickier when you have to

INTERVIEW

make it work in 3D. You can't hide anything and it all has to make sense.

-I believe you already know you have such a big influence in the miniature community. Can you explain what was your relationship with this area? Is any of your drawing influenced by the imagery of other games?

Honestly, I had no idea about a sculpture community. Now that I know about it I love to see all the incredible sculptures people are making - and, again - I am honoured that people are generous enough to say that they are inspired by my paintings. It is a wonderful compliment.

- What do you think of the final work and the other contents?

It's beautiful and I can't wait to get my hands on a copy! I'm also glad it is a good size. That way you can really see the life and details that Carmine has managed to put into it. It also means that I can't wait to see what he comes up with next.

Thanks to all those involved in creating the model and the article. Make sure you go over and support the guys at Hysteria Yard by taking a look at their blog...

www.hysteriayard.blogspot.com



Gallery



Hockey Goalie - Irbe by dpowell



Reconquista by matheo



Forest Dragon by Landreth



Walkin da Squig by 10 ball



FW Angron by Red from Warpaintstudios



Skink Chief by 10 ball



Red Box Games Painting Contest 2013

It's back!! One of our longest running and well liked contests is here and comes with a free spellchecker.

That's right Tre Manor is in da house!

Red Box Games is run by one of our own Wampers Tre Manor and he's a great bloke with fantastic talent so there's even more reason to support this contest. And just in case that wasn't enough Red Box have laid on some fine prizes to tempt you further. Who wouldn't want lots of free RBG stuff!

Prizes:

1st - \$100 Red Box Games credit

2nd - \$75 credit

3rd \$50 credit

Deadline:

24th October 2013 (4pm GMT)

[Follow the link for full details](#)



Crystal Brush 2013 Report



I'd probably been back from America for about 3 weeks when Adam asked if I'd write a few words about Crystal Brush and I had to point out that although I'd be happy to do so I was so disorganised I still hadn't finished unpacking. Well, things didn't improve much after that which is why I'm writing this at the end of June ... Despite this lack of organisation I managed to arrive in Chicago on the overnight train from New York in time for Adepticon and the Crystal Brush painting competition. It's actually held in Lomard which is about 20 to 25 km out from the city centre but easy enough to travel to and there are plenty of restaurants close to the hotel and conference area it is set in as well as a supermarket if you feel the need to stock up and even a cinema if you have a couple of spare hours.

The heart of Adepticon is the wargames tournaments, it may not have the scope and variety of participation games you will find at Salute but the tournament events are huge, I spent several hours just strolling through the gaming halls looking at one army after another. There were some great army display boards and the painting quality of many of the armies was very good. I got quite a few ideas for bases, dioramas, colour schemes, all sorts of things; and sometimes it just gives you a different view of figure you haven't really thought about before.

Leaving the halls of tournament armies behind and thinking that I should have paid



a bit more attention to some of the Privateer Press releases over the last year I made my way to the trading hall. It was nice to see Jérémie had bought a lot of stock with him, adding a good range to European resin to the variety of figures available on the CMoN stand along with a few traders selling American ranges I wasn't really aware of before. Luckily I managed to limit my spending to reasonable levels though the simple expedient of not having much space in my suitcase ...

The Crystal Brush competition itself opened for entries on the Friday, and although the number of entries was low at first it increased steadily and they were looking quite full by late Saturday. The CMoN staff were really polite and took great care with handling the figures and the lighting in the cabinets was quite good, occasionally if a figure was too far forward it would be a bit back lit but overall the figures were well presented. In fact I think the only real issue was that the number of entries increased so much from the previous year that they had to use the lowest shelves in the cabinets and really did have to kneel on the floor to see the figures down there, although I suspect things will be changed for next year.



With regard to the quality of the competition itself I think it is fair to say that most of the entries were a mid to high gaming standard, but there were a decent number of quality display pieces and then there were half a dozen major projects; the serious contenders for the best of show and the big prizes. The quality of the pictures for the online voting seems to be improving though a bit overexposed this year, and it still seems like quite a responsibility to be the single judge, I know Roman took it very seriously. So it is not a major painting event from the number of top end display pieces, but there is a good social aspect to the event, it was great to meet some of the American painters who were attending the tutorials I went to and I think it is doing its bit to help push the level of the hobby in America. It has me wondering if the quality of the painting in the U.K. scene would be where it is today if the Spanish Team hadn't formed, travelled to GDUK and won all our demons...

It's a relative new event, the number of entries is increasing, the number of quality entries is increasing, the top entries are the rival of anything I have seen and the painters are as friendly as any I have ever met. So if you are planning a trip to America it is definitely worth stopping off at Chicago and visiting the Crystal Brush. Adepticon is a four day event and as a painter I don't think there is enough to keep you fully occupied at the event for all that time, but with a bit of care you can book a tutorial or three on one day which along with everything else will be more than enough to keep you occupied for quite a while. Meanwhile the sights and attractions in Chicago are just a short trip away, so combine the two and make a holiday of it; definitely a few days well spent.

By Conrad Mynett aka Prawnpower



Contest Gallery



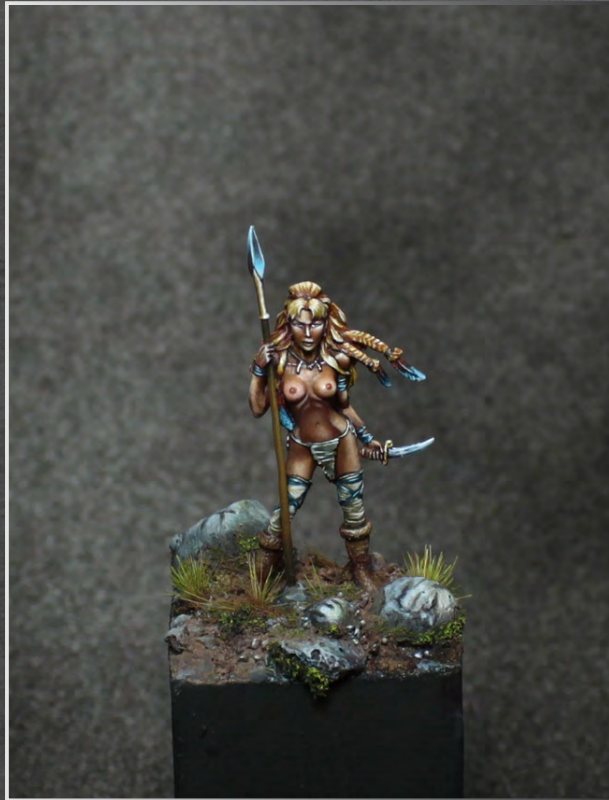
Dark Sword Miniatures 2013



Winner - Druid by Nathelis



2nd Place - Melissa by Honour Guard



3rd Place - Elf with Spear by Mochriedh



4th Place - Caitlyn by Nathelis



5th Place - Fair maiden Anna by Nathelis

Contest Gallery

Dark Sword Miniatures 2013



Paints used

GW

Death World Forrest
Ogryn Camo
Rakarth Flesh
Scorched Brown
Balor brown
Evil Sunz Scarlet

Abaddon black
Agrax Earthshade
Athonian Camoshade
Reikland Flesh shade
Carroburg Crimson

Vallejo Black Primer

Vallejo Grey Primer

Painting freehand

Sean Garbe explains.....

Painting freehand can sometimes be a daunting thing. What a lot of people don't realize, it's not as difficult as they think. As with all painting techniques all it takes is a lot of thought and practice. Recently I've painted the

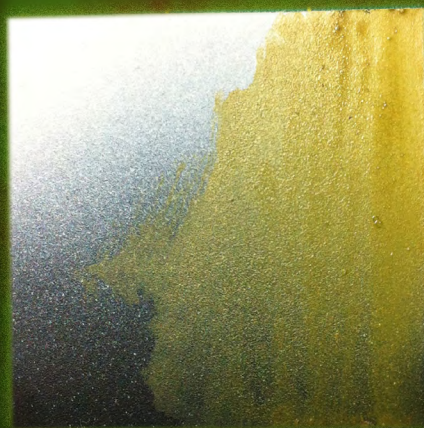
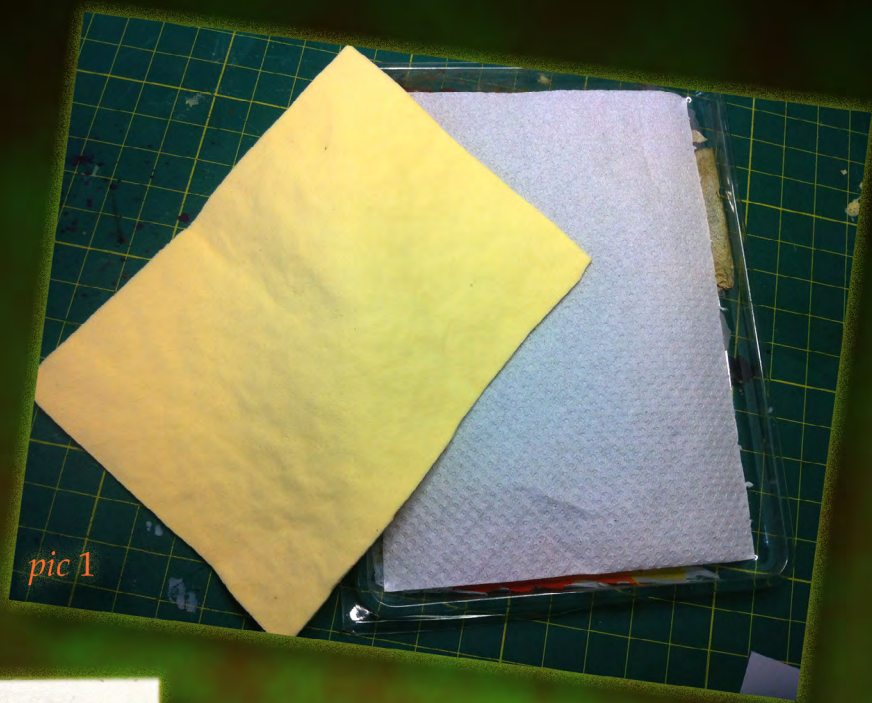
Forgeworld Chaos Decimator. It's such a great model so I thought I'd give it some extra attention.

Nurgle is my god of choice, so rather than doing my normal thing, sculpting the extra Nurgleness, I thought I'd try some freehand work.

A few people have been asking me about my freehand technique. It then occurred to me, I have never actually thought about it. So I decided to make a step by step guide.

Instead of jumping in at the deep end, painting straight onto a model for the first time, a great way to practice is on a primed piece of Plasticard. Start bigger than normal, gradually getting smaller and smaller. This helps you get to grips with freehand and understand how to work with layers.

One of the best things I've found over the years, is that there is always room to learn new things such as talking with other painters, reading/viewing endless tutorials (even if they do seem basic) etc. There's always something you can take and use to find your own style. I'm not saying that my technique is the best way or even the correct way. The important thing is, it works for me. My Decimator was already half painted so I'm using a 20mm square piece of plasticard. The techniques used are the same.



Pic 1. Instead of using a normal wet palette. I use Shammy leather, normally used for cleaning your car or windows.

Pic 2. A shallow tray, some wet paper towel (2-3 sheets) and a piece of shammy leather, wet enough to hold the water but not soaked.

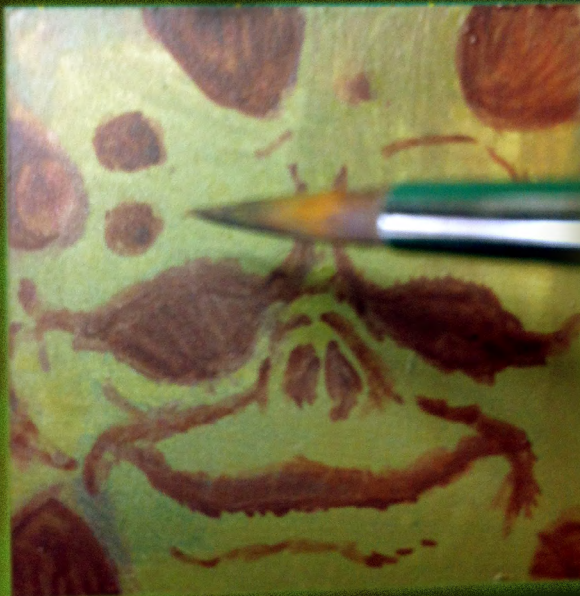
The Plasticard was primed

Pic 4. The plasticard was first primed with Vallejo Black primer then Grey, as if it were 'pre-shaded'. Using Deathworld Forest, I painted a few thin layers for the basecoat.

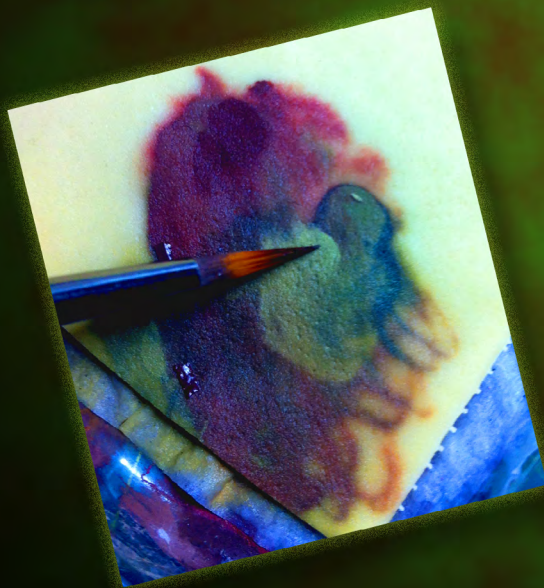
(pic 3 is to show how thin the paint is)



pic 1



pic 2



pic 3



pic 4

Now that the basecoat is dry, using Scorched Brown, I paint a rough Nurgle type of face. **pic 1**. It's okay that it's rough as it will be getting refined as we go.

Important Each layer should be thin and flat. Any paint strokes or bubbles will get worse and can make your paint job look rushed and untidy!

Now I start layering colour. The Shammy Leather is great for this as it absorbs the paint helping to blend **pic 3**. It's like wet blending but on the palette not the model.

Mixing a bit of Ogryn Camo to the Deathworld Forest, I start defining the shapes **pic 2**, concentrating on the areas highlighted in **pic 4**.



pic 1



pic 2



pic 3



pic 4

Now the shape is there (after many gradual layers) I start highlighting **pic 1**. I add some Rakarth Flesh to the mix. This is where my technique may seem a bit different. As the paint is so thin, I actually paint in a sort of stippling or pointillism way. lots of little dots. Also I treat it as painting with the actual pigment in the paint, moving and dragging it to where I want it. The pigment usually stays where the brush leaves the paint. I also make sure that there's not too much paint on the brush as it will swamp the area!

Inbetween layers, I add depth by shading the darker areas with Agrax Earthshade **pic 2**. using the washes like paint and not relying on physical detail.

After more layers I start to add detailed shade **pic 3** using Athonian Camoshade. Again just stippling. When each layer of the detail shade is dry I add a bit more occasionally adding a bit of Earthshade or Reikland Flesh shade for variation. With just Flesh shade, I paint it around anywhere that'll be 'sore'. **pic 4**



pic 1



pic 2



pic 3



pic 4

*I keep repeating this until I'm happy with the detail. I then add final depth to the shadows with a mix of Abaddon Black and Earthshade. **pic 1***

*Now I add the boils, eyes and teeth **pic 2**.*

All with Balor Brown, remembering how the pigment behaves. The teeth are just little blobs of paint leaving the dark colour around them. Same with the eyes. The boils are painted almost the same way you would paint gemstones.

*Same as before, I add some Rakarth to the Balor and add more layers to the boils, eyes and teeth. Each lighter than the last **pic 3**.*

*Mixing some Scorched Brown and Balor Brown, I paint the iris **pic 4**.*

pic 1



The eyes have a few stages. **A** The Iris, Scorched and Balor Brown. **B** A ring of Rakarth. **C+D** The pupil, Balor then a smaller black spot. **E** Eyeball shade, Evil Sunz Scarlet mixed with Flesh shade. **F** White highlight, I tend to do a rectangle instead of a circle, and a thin line under it.

pic 2



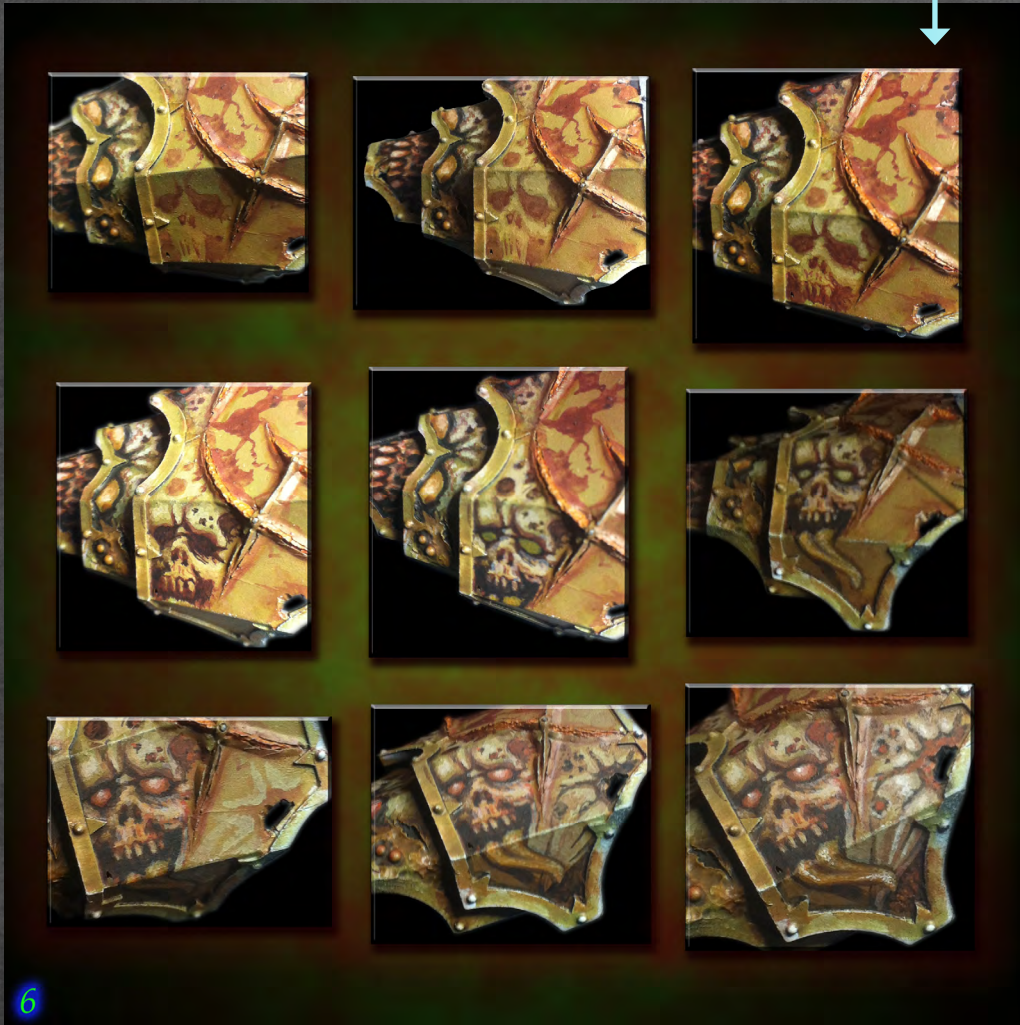
pic 3

pic 1 The boils get a thin layer of Evil Sunz then highlighted with Rakarth, at the top left and a thin line bottom right. The open wounds get stippled with different mixes. Using Evil Sunz, Balor and Scorched.

pic 2 Finally I wash the wounds and bloody bits with Carroburg Crimson, any of the darker shadows with a mix of Black and Earthshade.

The only thing now, is when completely dry, it needs a good coat of matt varnish. The washes dry matt and the paints dry satin depending on the colour or brand. This doesn't look too nice as they reflect light differently. I use Testors Dulcoat. After 2 or 3 coats it really brings the paint job together and also protects your work.

Here's a few pics of the same technique used on the Decimator.



And the final model in more detail!



BLAST FROM THE PAST

Or JUMPING ON THE RETRO BANDWAGON Or THROUGH ROSE TINTED SPECTACLES



The past is a terrible place to live, at least according to Marillion frontman Steve Hogarth. Well, that may be true (and will probably not be the only prog rock reference I sneak in here...) but it can be a great place to visit, now and then.

So with that in mind welcome to Blast From The Past where we will take a misty-eyed trip back to those times that every-

body harps on about when they get into long, boring and predictable rants on Facebook about how everything 'back then' was so much better than it is now.

We'll be looking at old figures. Old figures with old paint-jobs or old figures dragged, kicking and screaming, into the 21st century with spangly new paintjobs and maybe telling a story or two along the way. The figures aren't the only things that are getting on a bit, you see...

So, to kick off I'd like to proudly present a few old classics from my personal collection. I've chosen these because a) they represent a particular time in my life (a great way to launch any bit of nostalgia), b) they represent a great period of miniature development that has great bearing on the hobby today and c) they were the only old-school figures I had in showable condition when Adam asked me to do this article with only three days notice until deadline time...



What you have here is a selection of the plastic figures from the 3rd Edition of Talisman, released by Games Workshop in the mid-90's. This was a fabulous period at GW when, on the riding on the coattails of the success of Heroquest and Space Crusade and their Advanced variants, they released a series of 'big box' board games that were a mixture of new releases and new editions. Warhammer Quest, Space Hulk 2nd

Edition, Blood Bowl 3rd Edition-they all stem from this very fruitful time and they set the standard of high production values, great artwork and (best of all) stunning plastic miniatures that GW's games releases would become synonymous with. It was innovations from this time that would lead to such fabulousness as Necromunda, Gorkamorka and Mordheim.

This was also a great time to work at GW. The studio was a big, open-plan building in an old, converted factory. Spread out on two floors, with the gaming tables upstairs, there was always something interesting going on and staff were

actively encouraged to get involved with playtesting these new releases. So you would find lunchtime Blood Bowl leagues going on one table, while Quests were being played out on the next. Great times. Being a miniature painter through and through I had my own Lunchtime Quest going on. It was called The Great Crusade and it was a plan to paint one of each





plastic figure to the highest possible standard. In today's world of plastic production that would be an impossible dream but, back then, it was just about achievable. But that didn't stop the mockery of my peers. They questioned my sanity. They doubted my ability to complete such a task. They were right. I never did complete my Great Crusade. All I have left, to show for it, are these few and a handful more that need a little TLC before they can be shown in public.

They are great figures though. Oh, I don't necessarily mean the paint-jobs (although I am still proud of them to this day) but the miniatures themselves. The sculptors pulled the absolute best of the limitations of plastic moulding of the time. They were full of character and, even though the poses were a little static, were great fun to paint. The challenge was to overcome the sometimes blocky nature of the castings and add detail to compensate. So folds in cloth were painted on where there was none on the figure, details were enhanced and textures created. I learnt a hell of a lot about painting by doing these figures. Lessons that have stuck with me to this day.

Looking back now you can see how the style of painting has changed over the years. Remember this was the era of everything being done in bright primary colours (paint it red, no-REDDER! That figure has no red on it-give it some RED) which we have, thankfully moved on from. These days the vogue is for more natural, muted tones with realistic battle damage and subtle effects such as NMM and OSL (things that were

experimented with back then, long before we had clever acronyms for them, but were never seen in public) and it is good that our hobby has moved on. There is still a place, though, for the style of clean, bright rendering of strong, simple colours and it would be sad to see such a style disappear altogether.

So there we have it. Looking back like this has done terrible things to me. Wonderful things. I'm now looking wistfully at the little pile of Battle Masters miniatures that I picked up in a charity shop some years ago and thinking 'wouldn't it be fun to kick off The Great Crusade again?' I'm already looking at Ebay and making deals with friends for the rest of the Talisman, Heroquest, Space Crusade, etc. figures to have a go at. I wonder if I'll end up doing them in my modern style or throw caution to the wind and go truly retro. Hmmm.

I hope I've stirred something in all you old-timers out here but don't leave it all to me. Let's see what you lot can come up with. Dig out your boxes from the dust-covered shelves and show off your old stuff. Rejoice in nostalgia. Oh no we won't give in lets go living in the past (see, I told you there'd be more proggergy...)



RANDOM MUSINGS

BY SCOTT RADOM

Paint stealing

Often times while trying to figure out colour combinations or a basing scheme it's a great idea to turn to any of the online miniature galleries or even a REAL life book to find ideas and inspiration. Certainly that is a huge reason for having these images collected in the first place, right? The problem I face is that sometimes I am looking for an image to kickstart my own imagination and I just wind up doing my best job too completely duplicate the piece I found. That's just plain old copying! Plagiarism in mini form! That stinks! Or does it? I find that trying to duplicate a paint scheme on a mini from someone else's work just feels wrong and it seems like cheating.

In the music business more and more I hear songs that seemed to draw inspiration from songs from previous years. And when I say inspiration I mean they take samples of old good songs and put them into what usually amounts to a new crap song. It feels to me when I flip through a book or click on a gallery and I see something that makes me say "Man, that is where it's at! I gotta try that out" that I am no better than the crappy music producer that put's a Lynyrd Skynyrd guitar hook into a Taylor Swift song. It's

just wrong! I feel dirty even as I write this thinking about all the times I've stolen ideas from other painters. I think in the music biz you have to pay the original artist a fee or at least get their permission. I am wondering how many painters I should send cheques to?

Imitation is said to be the most sincere form of flattery. Yet I've never seen two girls at a fancy event wearing the same outfit that feel the same way. It seems a fine line to me between looking at a really creative use of, say, using orange to shade a blue base colour and mentally cataloguing it as something to be used in your own work to flat out duplicating the same colours on the same mini painted in the same way. I think any mini painter likes it when people look at their work and draw inspiration and use some of what they see in their own stuff. How would you feel if someone said "I liked your mini so much I did the EXACT SAME THING DAWG!"? They might not throw the "dawg" in there but you see what I mean. Personally it would seem at least a little creepy to me. And yet, I have found myself doing it several times.

Tribute band. When you go see a band marketing themselves as "Just like seeing the original" you know what you're in for.

Doesn't mean you're going to have a bad time it just means you should be prepared to hear a bunch of songs that don't quite sound like the original and won't be as good. A cheap copy if you will. And that's how I feel when I rip off other painters. Someone out there took the time and effort to build something beautiful, creative, and original, and then I came along and did my best to make a cheap "made in China" duplicate. It just feels dirty.

The good news for me is that I will never get caught or called out for copying someone else's work. See the secret is to rip off from only the most highly skilled and creative painters out there. When I put the time and effort into ripping off their work nobody is the wiser as my work still looks like junk and nobody would be able to guess the original source I stole from! How's that for genius! Also as I look around it seems to me that even the painters at the top seem to rip off ideas from each other. All the time. It also would seem they not only don't mind but are also very encouraging of the fact. It seems they are happy to share colour schemes and even where they got the mini from and for what price! So does this mean it's okay to "steal" painting ideas? I guess so. Kindly disregard the above, and keep on keepin' on.

Next Month...

An interview with Michael Kontraros
and Chris Panagiotou

**Portal travels to France for the first part
of the World Tour**

- The final part of our 'Bonner' trilogy with Hysteria Yard
- More sneak peeks
- Insider's view of a kickstarter
- Scenery tutorials
- Army painting tutorials

And anything else we find the time for!

Thanks for reading and see you next issue!



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We are pleased to announce that we are now stocking Vallejo Paints, including Model Color, Game Color, Model Air, Panzer Series and Vallejo Washes. We are even cheaper than the major UK retailers!

The Wamp Store is constantly growing. We currently stock products from the following companies:

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