

Portfolio

ISSUE 36

WAMP

Tutorials from...

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Jeremie Bonamant -
Teboul

Sascha Buczek

Golden Demon history

Choosing the right brush



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Welcome to issue 36

Well, it has been far too long since I wrote the last editorial!

Where to start? Well, firstly, an apology for the length of time between issues. It was never the aim for it to take this long! There have been some very patient people waiting for issue 36...and not just the readers! A second apology needs to go out for some of the errors in issue 35. I was a bit busy getting married to do some final checks, so some things got missed. I will make sure there is a download available with a corrected version of Pepa's tutorial!

Apart from playing the 'real life' card (in my case being very busy with work, and not even picking up a brush in March, let alone finding time to work on the magazine directly!), the main reason is that I have been putting in a lot of work and hours on getting involved with our Facebook page since Christmas. Whilst we appreciate not everyone uses or likes the social media side of things, it is a really useful outlet for spreading the word about the magazine quickly.

It was about this time last year that Brett offered me the role of editor, and in that time we've gone from around 300 to nearly 1,200 followers on our page. If you're interested, search for 'Portal Magazine' and you can get updates on projects that I come across and find interesting. One update

per today is nominated the 'Random Ooooh' (in other words, something that makes you take a second look), which has been great fun doing, but obviously takes up a chunk of time!

Hopefully, now that the page is a bit more established (my aim for 1,000 likes has now been reached), the magazine can evolve a bit more. We've had lots of offers of articles and things, so fingers crossed we can keep delivering you great, FREE content. We've also got some ideas up our sleeve for contests and giveaways, and we were lucky enough to get some great sponsorship for our last silly (it involved sharing a picture of a massive root) competition. A big shout-out to Etch-Master, Infamy Miniatures, Painting Buddha and Zinge Industries for some excellent additions to the basing kit. We will make sure the winner gets some photos of your products into a future issue.

So, after reading all of that, what's in store for you in issue 36?

We've got three cracking tutorials for you, a show report, the usual excellent reviews and an interesting piece on brushes. We've also taken the time to try and involve the Wamp site a bit more in the magazine, with a new feature called Wamp's WIPs, showing you a little more of what people are up to on the forums. Want to get in the magazine?

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Get over to Wamp and chuck some work on there!

Our tutorials are from some incredible artists. We have the final part of Pepa Saavedra's Ky-ra bust from Kabuki miniatures, where you can pick up some tips for metallics. Last issue's cover diorama is shown in more detail in the 'Surgery Time' article, and finally we are very happy to announce the first of our collaborations with the renowned painter Jérémie Bonamant Teboul. He contacted us after we 'toured' France, and we jumped at the chance to work with one of the biggest names in painting! In this issue, he talks us through his 2013 Crystal Brush winning piece, with countless photos of the sculpting process. The second part next issue will continue the sculpting, and talk a bit about the painting side of things.

Anyway, I think I'll leave you with a picture that reaffirmed my opinion that we have one of the best communities out there. It was sorted in the week leading up to the wedding by a local painter (cheers Trev!) and the sculptor of Warploque miniatures, Alex Huntley. Easily the coolest miniature in my collection, and all came about in a matter of days. Sorry for the sappy ending, I'll let you get on with the rest of the mag!

Cheers
Adam



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What a year for crowdfunding!

Crowdfunding might have been around for quite a while in its various forms, but 2013 saw a massive increase in people getting involved, either creating projects or backing them. Kickstarter alone saw \$480m pledged and 19911 projects successfully funded across the board.

The likes of *CoolMiniOrNot*, *Reaper* and *Mantic* all put out massively successful campaigns, raising millions, with thousands of people being prepared to accept delays (sometimes hefty, such as in the case of KD: Monster) as a part of the course of getting the goodies on offer before the shops and at lower than retail price. That said, here is a list of the biggest miniature related projects that finished in 2013. (Note – these are all on Kickstarter – the biggest miniature based project on Indiegogo in 2013 was [Kensei's Fantasy Creatures](#) campaign that raised just under 69k Euros.)

- 10) [Mars Attacks - Mantic Games](#) - \$558,076 – 2,753 Backers
- 9) [Rivet Wars - CoolMiniOrNot](#) - \$582,316 – 2,464 Backers
- 8) [Alien Vs Predator](#) - Prodos Games - £379,141 – 2,094 Backers
- 7) [The Toughest Girls of the Galaxy - Raging Heroes](#)
- \$698,548 – 2,748 Backers
- 6) [Wrath of Kings - CoolMiniOrNot](#) - £718,152 – 3,756 Backers
- 5) [Deadzone - Mantic Games](#) - \$1,216,482 – 4,306 Backers
- 4) [Game Tiles - Dwarven Forge](#) - \$1,908,155 – 5,398 Backers
- 3) [Monster - Kingdom Death](#) - \$2,049,721 – 5,410 Backers
- 2) [Zombicide Season 2 - CoolMiniOrNot](#)
- \$2,255,018 – 8,944 Backers
- 1) [Bones II - Reaper Miniatures](#) - \$3,169,610 – 14,964 Backers

The beauty of crowdfunding though, is that you don't need to raise millions to be successful. Sometimes even a few thousand pounds is an overachievement and an indication that your product would stand on its own on the open market. This has led to lots of people trying their hand and if their idea is liked by enough people, it gets funded. For example, *PDC Gaming* raised £11k to develop [sprues of generic weapons](#) for science fiction models, *Rob Angell* destroyed his goal of £600 to raise £7.3k to build [28mm scale heavy weapons and carriages](#) and *Anarchy Models* set out with a target of £1300 to put together a [HD stencil system for airbrushing camo and detailing](#). They raised £20.8k.

In short, more people are learning about crowdfunding every day, which opens up a bigger market for people to try and launch products to. If you think you have something, get planning and go for it! 2014 could be your year.

What's around at the moment?

Hero Forge are looking for \$95k on *Kickstarter* to develop a service to produce [customisable 3D printed tabletop models](#). The idea is simple – you want a special character, but don't want the hassle of gathering bits to build him? Log on, select your character, their pose, weapons and accessories in the designer, then Hero Forge prints and sends him to you. Simple! So simple that at the time of writing over 2.5k people have backed to a total of over \$165k. The more stretch goals HF unlock, the more alternatives they can put in the creator. If you want in then you have until 18th February to pledge, with delivery dates ranging from August to October 2014. The postage outside of the US looks quite hefty compared to the smaller pledges at \$15 which means you could be paying up to \$50 for a single customised figure.

The variety in scale of crowdfunding project is truly shown when looking at the above project, then looking at this one. *Peter Holland* wants £500 (no, I didn't miss a couple of 0's, Five Hundred) to cast up a range of [Victorian SciFi and Steampunk minis](#) on *Kickstarter*. There are three factions, with The Guild taking on The Imperial Empire (and there was me thinking aspects of most Empires were Imperial. I guess these guys must be doubly so) and The Kraken League, a race of aliens, floating around in the mix as well. They're white metal, in 28mm scale and funding ends

on Valentine's Day (14th February) with an estimated delivery date of March 2014.

Ever wanted a resin Shark Man? If the answer is yes then the **Indiegogo** project from **Wonderlands Project** is for you. They want to raise 3250 Euros to be able to produce and cast up 75mm scale models of [Maxim Verehin's Shark Day](#) artwork. After the campaign there will only be 250 additional models made though they will be without the signed Shark Day artwork that comes with each Indiegogo Shark Day. The campaign ends on 16th February with free worldwide shipping and an estimated delivery date of April 2014. This is a flexible funding campaign as opposed to a fixed funding campaign, which means that even if the full



level isn't met, the funds will still be taken and the project will go ahead. I have issues with this method, but after listening to **Oni** on Wamp explain things, my issues are with the concept of flexible funding rather than with a company with one campaign already under their belt and a number of years' experience. (Pictured – Shark Day by Maxim Verehin).

Another project on **Indiegogo** is that of **Yann Hoarau** and his **Evil Men - Fantasy 10mm Miniatures**. He wants to raise 1500 Euros by 23rd February to be able to produce a range of metal miniatures in, as it says, 10mm scale, with infantry standing 10-12mm high and trolls 21mm high. No delivery date is given and postage is to be sorted out afterwards when a more detailed estimate can be given, based on the perk you go for and any additional packs you decide to go for.

From the small we move on to the downright weird. **Acheson Creations** are looking for \$1800 to cast 12 new Kaiju for the 1st Anniversary of [Kaiju Kaos: Smackdown](#). Each resin model is approximately 50mm tall and comes in a **Kickstarter** exclusive Vivid Slime colour as opposed to your standard grey. People who back can expect their Kaiju around June 2014, as long as they get in before the 12th February deadline.

Heer46 are a German miniatures company that already produces 15mm/1:100 Scale tanks but are looking to use **Indiegogo** to raise 6000 Euros to produce a [Panzerkampfwagen Löwe](#) in 28mm/1:48 scale. I won't pretend to know what one of those is, other than a German tank. They will be made from resin and metal and there are two versions to choose from –

the standard and the Flak, with the standard running a 10.5cm gun and the Flak having a 5.5cm twin-Flak. International postage is 7 Euros for anything up to the 10 tank pledge, which goes up to 10 Euros. If you fancy one, you have until 9th March to get in on the action.

While it isn't up at the time of writing, **Creature Caster** has a **Kickstarter** launching at the start of February. Creature Caster is the company that is run by the guy who created Ultraforge. He wants to create large resin centre piece models, as he states in his YouTube video. They will be in a 28mm scale. The KS will be for the first 8 models and then hopefully more through stretch goals.

Updates from completed projects.

Torn Armour was funded way back in April 2013. It raised almost \$68k from 561 backers, which should have allowed it to produce the fantasy skirmish game that it wanted to. However, their latest update ([Update 76](#)) spells out a lot of the problems that they have had and the risks that people take when backing projects. When the project was finished and they went back to the companies who had put out the initial quotes, they found that the costs had gone up by 30% despite being less than 3 months old.

After searching for a new production company, one backer suggested **Defiance Games**. After contact was made in June/July and the production agreed, there has apparently been nothing but problems, with Defiance changing staff including a new CEO. Despite all of this, Defiance still stated that an agreed date of November was possible. With the turn of the

year and more pressure, an initial model was shown and it was believed that the production of masters could get underway. Defiance then decided that they would not create masters until they had a batch of models done and said that the file format of the models, despite it being the format Defiance chose, wasn't going to work. The role of Defiance Games in the process was to "create usable, printable, castable 3d miniature models" and despite having their choice of artist/modeller decided that the format being used wasn't working.

Defiance were asked for a refund of the money (minus the agreed charges) so that Torn Armour could find a new designer and producer, only to reply that they didn't have the available cash at the time to give a refund as they were gearing up to release their own miniatures onto the market to increase their cash flow.

Thus, this leaves what looked like an interesting skirmish game completely dead in the water after some pretty bad luck all around, first in not getting the initial quotes stuck to and then in picking Defiance Games. The responses of

backers have mostly been (as one would expect) of disappointment but also of support for the developer whose only real fault is choosing a company that hasn't delivered.

Defiance Games have updates out on their own project at the moment having achieved funding in October but since the subject makes me a little grouchy, I'll move on to more fun topics.

Warloque Miniatures posted that the lovely looking **ArcWorlde** dice had arrived, and also that bases have been ordered, enough for the 14,763 miniatures that were ordered through the Kickstarter. That sure is a lot!

Two of the big guns from last year, **Deadzone** and **Rivet Wars** got their first waves shipped recently, with further waves scheduled for later in the year.

The latest update from **Wrath of Kings** showed off two more completed models – The Oracle of Ulloth and the Callith Reaver.

Prodos Games, the masterminds behind the **Alien vs Predator Miniature Game** are the first company I've seen give their updates showing a table that details their current position with every item they are producing. For example, the latest table states that the dice are with a supplier to get samples and that Major Dutch Schaefer has had his concept work approved and will be in 3D form by the beginning of February. While some companies put out pictures of minis as they finish them, it's refreshing to be given a full overview including bits that haven't been started yet.



Finally for this issue's updates, **Games & Gears** stated that they have received back 893 of the 982 backer kits sent out by the deadline they set, which gives them a good estimate to start getting the boards and terrain mass produced. They also revealed the top 10 add-ons of the campaign, with top spot going to their gaming and felt dice tray starter kit, second spot to the Warsmith Pro Starter Kit Terrain and third to 3" grids designed to work with Deadzone.

A little update

Since I wrote the review of last year's projects, a lot has happened. Kickstarter is returning to its roots and soon becoming Kickstartr (my spell checker is going to love me by the time I'm done as I'm starting to use this now). By dropping the "e", they predict that not only will pages load



quicker, they will save 14 TB of data a year at current traffic rates. For removing one letter, that's a lot of data!

Since the start of the year, there have been some massive projects, with three of last year's top 5 releasing projects and a few others that have hit pretty hard as well.

First up, **Mantic Games** took over \$575k on their [DreadBall Xtreme](#) project that not only covers the new setting and style but also gives players of the original game access to content and teams from Season 4 and beyond. Unlike last year where Mantic had multiple projects running, this will be it from them for the foreseeable future.

Cool Mini Or Not released [Arcadia Quest](#), a dungeon exploring board game in a similar style to their previous effort Super Dungeon Explore which was produced together with **Soda Pop Miniatures**. Arcadia Quest is produced with a different company though, and made just under \$775k. More from Soda Pop a little later.

The third of the 5 largest project running companies from last year is **Dwarven Forge** and at the time of writing their new [Caverns](#) scenery project has 5 days left to run and is already at a staggering \$1.27m. The terrain is modular and can be bought either plain or fully painted.

The last three months haven't just been about the big guns. Oh no.

Guild Ball made over £100k with their [self titled](#) medieval football skirmish game. The page may say £93k but an additional 10k was pledged and

paid early through levels that allowed character and team development, thus allowing the Guild Ball team to include some of them in the campaign.

Dark Sword Miniatures raised almost \$65k to help expand their [GRRM Masterworks Line](#), bringing even more miniatures from the world of A Song of Ice and Fire to life. A note – these are based on the books, not the HBO Game of Thrones TV series so unlike lines such as GW's LotR, these won't match the actors likenesses.

Pulp Monsters brought their Super Heroes vs Super Villains skirmish game to the table as [Pulp City](#) raised over £100k to develop a vast array of new characters and the new Supreme Edition of the rules.

What's happening right now?

Right now, at the beginning of April, there are a few projects on the go but not a massive number. The biggest project currently on the go is the [Forgotten King](#) Expansion to **Cool Mini Or Not's** Super Dungeon Explore. This project sees **Soda Pop Miniatures** go it alone after two successful campaigns alongside CMON. One pledge level keeps things simple, with stretch goals mostly alternating between free stuff and items made available as add-ons. The minis will be plastic, and at the date of writing there is over \$490k in the pot. The project will conclude on 17th April.

The other big project on the go at the moment is from **Mierce Miniatures**. Their first two Darklands projects clocked up over £100k each and [Darklands: First Edition II](#) is going in the

same direction with over £70k and still 18 days to go at the time of writing, closing on 23rd April. The sheer amount of different miniatures and units on offer means that rather than me failing to name them all, I suggest you hit the link and have a look for yourself. Shipping will be paid for post project, so all funds (after Kickstart'r's cut) will be going to the miniatures, which have an estimated shipping date of September.

To round off this update, **Creature Caster**, who delayed their project in February, are launching (for real this time) on 19th April at 12 Noon EST. That's 5pm GMT for Britain and 6pm for Europe. Also, if you are off to Salute go check out the **Brindie** stand and pester James about his **Infamy Miniatures Kickstarter**.

One last thing...

If you are planning on running a miniature based crowdfunding campaign, let us know! We'd love to hear from the people behind the campaigns. There's an email address at the bottom of the credits on Page 2.

Note- most, if not all, of the above projects have finished. This is not Alex's fault at all! Rather than ask him to rewrite the thing, we put his update in. As ever, we're grateful for his updates and if nothing else, you've all got a few new companies to go and research for future purchases! - Ed

On the Radar

Welcome to another edition of 'On the Radar.' This issue we bring you some more of the exciting sculpts and concepts yet to be released (at time of writing). If you're reading this and spot something online you think we might be interested in, give us a shout on our Facebook page or via the email address at the front of the magazine.



Cipher Studios are in on the act of sculpting people with pistols this month as well, As they've released this photo on their Facebook page. It's of a female explorer in a standoffish pose and is armed exactly as Frederick! The feathers are a nice little touch and add to the overall backstory of the mini.



First up is one of many greens shown by Tertio Creativo on their Facebook page, a new character by the name of Frederick Willem. Some excellent work on the fabric there, looks a joy to paint. Doesn't look far off finished either!



On the theme of similar yet slightly different, this month we've also got two different looks on Halflings. On the left is Spellcrow miniature's Female Halfling Sorcerer, and on the right is a recent concept (by artist Wayne England) from Voodooorx miniatures. We like Spellcrow's Halfling for its tiny dragon familiar, and Voodooorx's efforts are a delightfully evil take on the Halfling race. Can't wait to see what comes of both ranges here!





Sticking with little people, we've also seen greens on Wamp of a new range of Dwarves by a company called Runecast. They look like the classic GW Imperial dwarves in style, and this mini is one of about four to be released.



Last month we showed you the Rocco miniature from Figone minis. That is now all but finished according to new photos. This little chap is one of the stretch goal miniatures, Helmut. We think this miniature has a great deal of character about it (it's definitely going on my painting list!). It also has 'Massive Voodoo' written all over it, as it looks like it could've come straight out of their blog! Hopefully they'll get their hands on one...



Two minis left this month, and first of those is a slightly larger scale than the rest of the ones we've looked at. Scibor, who regularly posts up and coming greens of his work, is working on a 54mm elf to add to his range. All the archetypes seem to be there- long flowing hair, smooth plate armour with detailed filigree, and a massive lion cloak to add for good measure!



Finally, Olde world miniatures, who featured in this article in issue 32/33? CHECK, have released photos of their new mascot, who can be picked up at conventions and other events. They appear to be emulating Reaper's Sophie model, which is no bad thing as that model has proved to be very popular over the years.

Come back next issue to see what else we've found lurking on the internet! And don't forget, we like your suggestions too, so head on over to the usual places to help out.



FIGONE

Tchernobill

Rocco

Find these exclusive
FIGONE miniatures
and many others on
<http://www.figone.fr/>

Trollus Lunae Bellicus

Capt'n Sapo

Gladiataure



Wamp's WIP

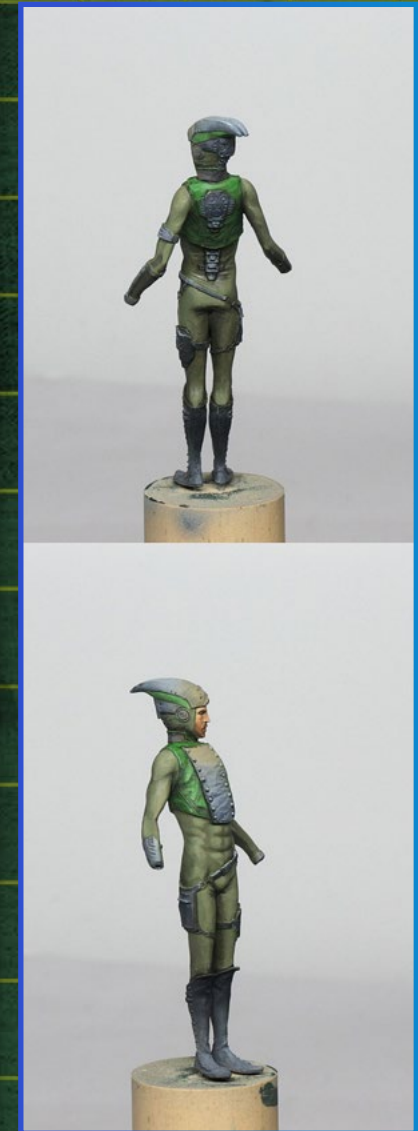
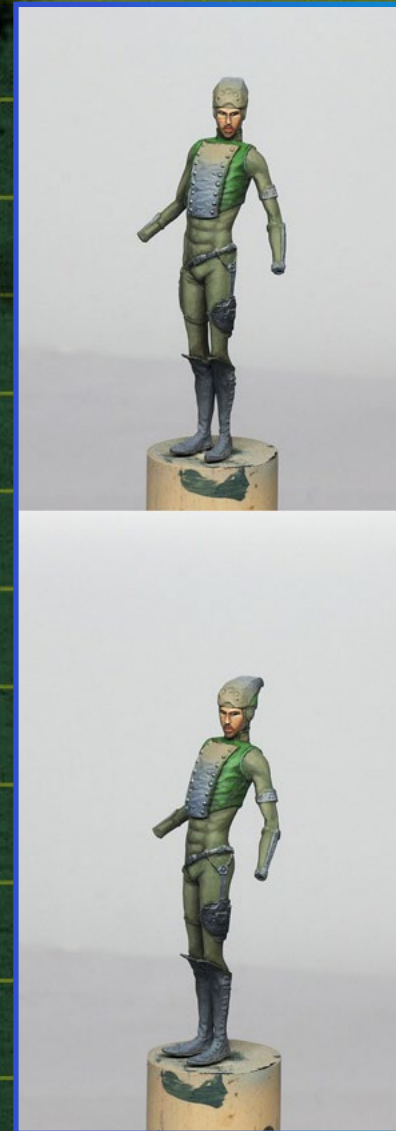
This is a new feature for Portal, aiming to bring the magazine and the forum closer together. We get lots of motivated painters who share a lot of their work, and they don't always get the attention on Wamp that they deserve! If you like what you see in this article, or want to know how an affect was achieved, why not come over to the forums and leave a comment?

Undave is one of Wamp's longest serving members, and has been on a bit of a bust-painting run lately. Here is his current project, an excellent bust of Cap'n Hook!



Hook by Undave

lacton is a multiple winner of Wamp competitions, and therefore anything he posts tends to be a good bit of eye-candy (often in more ways than one!). He's been having a go at Painting Buddha's Brad and Yanet, and since this photo he's almost finished the pair...



Brad by lacton

Phatty's always busy on the forums, and in the last year or so has been posting work that continually shows signs of improvement. Here is his most recent work:



AI- by Phatkid1966



Nurgle models by S_Dalsgaard

This is just one photo taken from a range of Nurgley goodness. This particular user has been posting quite regularly recently, and is definitely worth a look.



Feral Lass by Brambleten

Our resident Kickstarter guru has made the move to Wamp in the last 6 months or so, and is clearly keen to improve, picking up all kinds of boutique minis such as this new release from Ax Faction!



Mierce Dragon Warrior by Endor

Despite his move to Malaysia, Endor has kept his hobby alive and has been picking up the lovely Mierce miniatures from their Kickstarter. An interesting colour scheme and we look forward to seeing the rest!

NeatPete is another Wamp regular, and has started a project log with a wide range of Wild West themed models. This shows you where he is in terms of minis, check out the forum for some of the scenery he has been working on!



Outlaws by NeatPete

Nemissary has started up a Malifaux blog with a number of nice models in it (and they're only on page 2!), but here's our pick so far!



Baby Cade by Nemissary



Boots by Revliss

Megazord is up to a whopping 62 pages and 15,000+ views on his blog. A serious investment in your time, but worth every page to see the evolution of a painter before your eyes! His Toad is shaping up to be his best work yet, and that's saying something!



Toad by Megazord_man

Revliss is Wamp's resident sculptor, and winner of Wamp's CharityWorks sculpting challenge at the end of last year. Here's a sneak glimpse at their next work...

David has been posting steadily since October, despite being a Wamp member for over three years! What's really nice about this blog is that lots of people are providing feedback and David's really taking it on board as he goes.



Ogre by David



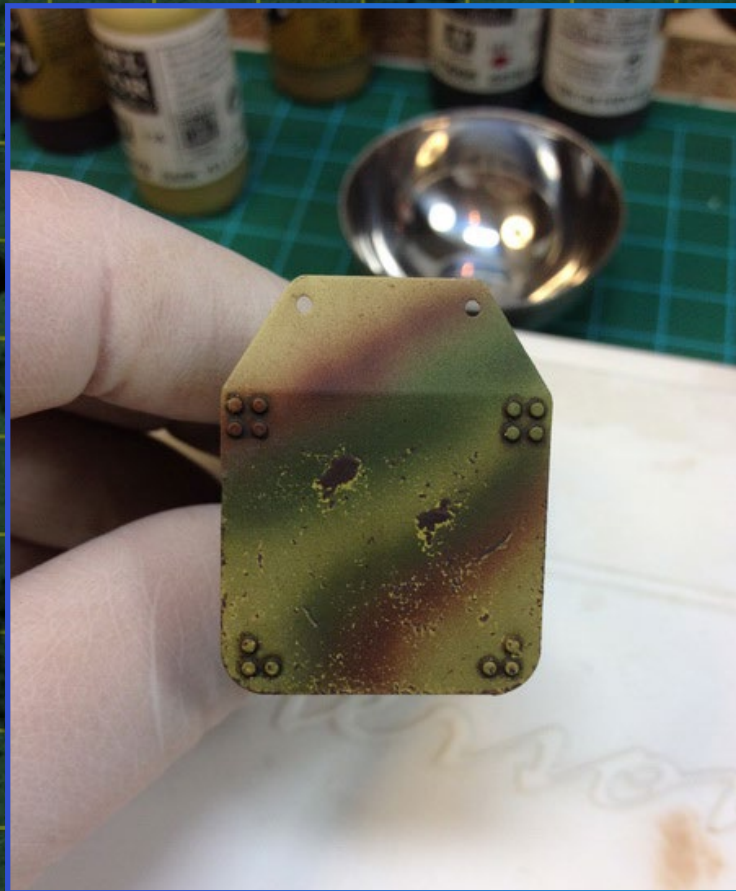
Ranger by Corporea

Next up we have Corporea's effort on a Darksword minis Ranger. Not entirely sure what's going on with the base, but the range of colours and the blending between them is intriguing and excellent!

It's always good to see people tackling armies as well as single minis. It gives you hope that one day, you too might just get through all of yours! Shades has been working on a Tau army on his blog and the photo is a quick shot of one of the squads.



Tau by Shades



Weathering by Webmax

Sometimes you come across a blog you wished you'd paid more attention to. This is one of them, and hidden within are some excellent examples of weathering. One we'll be checking in again for sure!

The Joy of Monte San Savino

SHOW REPORT

One of the best parts of the hobby is getting the opportunity to meet up with fellow painters at shows. A couple of Wampers took such an opportunity to travel to Monte San Savino towards the end of last year. We've combined their two show reports to give you an idea of what has repeatedly been described as the best model show you can attend. As they're both called John, their web handles have been abbreviated so you know who's reporting throughout the article.



Prelude

DarkMessiah:

Monte San Savino has been and gone and I have finally, finally, finally been able to collect my thoughts after a stunning weekend filled with models, mead and many beautiful people. Before I give you an account of the event and the immensely warm community surrounding it, I just have to say that Monte San Savino (MSS) is the best competition in the world and if you haven't gone, you must go, make boats, craft cars, sell your kidneys, hell, loan your kids out! Do what you can to make it to MSS next year (At time of writing...-Ed) because it is an utterly immense weekend that is unmatched in the miniature painting world, everything about the event is built upon passion, ambition and community, it strives and succeeds to be the best on every front.

Megazord_Man:

Wow - what a weekend MSS is - words cannot do it justice although many have tried given there are countless

blogs, articles and picture albums dedicated to the show already. This should tell you loads about MSS - people care and love the show so much they want to share it with the world. That's exactly how it leaves you feeling; it makes you love painting in whole new ways, gives you heart and ambition and ultimately leaves you realizing that we're just a big painting family. No other show or competition has left me feeling this way - the Massive Voodoo course was close but it didn't have the sheer scale that MSS has.

DM: I started my journey to MSS on Thursday afternoon, heading down to London to meet up with my fellow attendee Mr John Keys, aka Megazord_Man. We got a (kinda) early night before heading to Gatwick in the morning, flying relatively problem free over to Pisa before picking up our death trap, sorry, rentacar (no, actually, death trap is more accurate!) and we drove from Pisa to



John with some serious looking painters...

MSS. Now, whilst this might seem like a bit of a trek, Italy does reward you for the journey. The rolling hills turn to snow dusted mountain peaks, the amusement of driving on the wrong side of the road turns to deep contemplation of how any Italian passes there driving test and then further answer seeking as the thought of whether Italy even has driving tests (seriously, they are/you are total loons!) and the time flew by. The icing on the cake, (or the chorizo on the butty if you will) is Monte San Savino itself, as you handbrake turn into the town (in all seriousness it would make a great rally special stage) the age of the town slowly begins to emerge.

MM: Let me fill in the blanks starting with some logistics - Monte San Savino is located about 1hr 45mins South East of Pisa (which is served by Easyjet via Gatwick), 1hr South of Florence and about 3hrs North of Rome. Easily accessed via road, or as I understand it train. If you're not staying in the centre itself (and many people don't) a hire car is necessary as I didn't see a single taxi whilst I was there.

DM: The town of Monte San Savino was established in the 12th century and, you can feel it, every step you take is surrounded by stone, every building is medieval in form and lovingly finished with Italian flair. The town oozes age and it honestly would have been no surprise to my ears to hear the clang of sword on shield as medieval knights defended the venue for MSS, The Museo Del Cassero, the town's medieval keep.

MM: From an accommodation point of view around 10 local places are listed on the MSS blog, but I found

they filled up very quickly. John and I managed to find a local B&B villa with the help of our Spanish painting friends. It turns out that there are limited hotel room spaces in the centre so many people take this kind of option. If you want to stay in the centre book early!

DM: We parked up and headed in to drop off our models after some hearty back slaps and hugs from 'Die crazy Deuschlander', we had pre-registered for the contest so dropping our models off was very quick and straightforward. We headed back to our place of rest, the Villa Scannagallo, a fantastic 16th century farm house with a huge extra 4 beds we didn't need or book! After a little rest and a quick change we headed back to the venue mid-evening for the festivities that ensued.

Every year a special brew is lovingly creating for the painters of MSS known as Idromele (a honey mead with a huge variety of spices). As a rite of passage, the newbies are summoned forth to take a deep

quaff of the heavenly brew. Whilst I wouldn't recommend having a pint of it with your fish and chips (or your Currywurst for that matter!), it is the ideal drink for a heartfelt celebration! After socialising for much of the night we headed home.

The Show (Saturday)

We arrived at MSS at around 10 the next morning. It was actually a lot quieter than I was expecting. UK events are usually very hectic with people queuing up to get into the venue when they first open, however MSS has quite a different atmosphere, with the event not closing until gone 7 there really is no need to rush, it's all pretty laid back! The master model room grew busier and busier as the morning progressed. Over 1000 models had been pre-registered for the contest with an estimated 400-500 still to arrive on the day.

MM: Regarding the show itself it would be easy to think that it's just for the elite given the incredible work that's on show but the reality is that

the show is for everyone to enter. The competition is split into 2 areas, standard and master. Of course the master section is swimming in world class sculpts and paint jobs. But go into the standard hall and things become much more achievable for the careful painter. Talking to some people about the standard class it's more about the heart and feeling of a piece than the incredible paint job you're likely to find next door. Personally I wish every competition would consider doing this as it awards creativity as well as perfection (or as close as painters can get to this).

It's also interesting that all your entries in a particular category are placed in a group and the judges select their favourite from the group for judging. This one piece then counts for most of the points but then they look at the group as a whole. It's different for sure but seems to work well. At the point of entry you're given one sticker per category for the piece in your group you want photographed. These pictures are



then published in a book of the entries and winners. I flicked through the book from last year and I must say that it's impressive in its own right, once again it just goes to show the care and love that is put into the show.

We left to do some exploring, followed up with some lovely Italian

food. Food is easily found outside the venue and the quality throughout proved to be fantastic. One thing to note is that the show organizes a painters Saturday and Sunday lunch (€15 each) and Saturday evening meal (€25) at a local restaurant. This is great value for a quality meal surrounded by painters from around the world. Actually it's a surreal experience sitting there surrounded by people whose work you've only admired from afar. (More on that later...Ed)

DM: We returned to the venue to find all the entries were now in place and the difficult task of trying to find the difference in quality between them began, and I genuinely mean that, usually when you head to a competition even if the standard is really high you can usually order the models by their quality or their standard fairly quickly, picking out the best models there with ease, but at Monte, everything in the master category is top standard, everything, and most of those entries are a step

above that. It is with no exaggeration that I say the standard at MSS is the highest I've ever seen, it literally took hours of looking at models over 2 days to work out what my top 5, top 10 models were, even now, after the show, I am still spotting really cool models in people's galleries that I missed on the day.

MM: Throughout the weekend there are guest speakers at the venue, usually demonstrating their painting techniques. Once again these are very well known painters and it's a rare treat to see them in action. It's worth noting that on the Sunday we had the pleasure of John Rosengrant speaking through his movie creations.

Each year they have guest judges and their work can be seen in a separate room away from the main rooms. Knowing that the likes of Bohun are judging and their incredible work is on display for all to see is an added dimension.

The display rooms stay open during

the judging and the place is totally relaxed although pretty busy. Around 4pm on the Sunday the results are announced in the local theatre located a 2 minute walk from the main venue. Lots of cheering, clapping and pictures happen throughout and it's the happy climax for a wonderful weekend.

There are a few sellers there, but not many - don't go expecting dozens of stalls as there's 10 max. This really doesn't feel a problem though - it's certainly good on the wallet!

DM: As Saturday drew to a close, about a hundred of us headed over for the official painter's meal, I was surrounded by a literal who's who of the top painters and sculptors in the world, luckily due to the great painters meals the Germans throw at Games Day, I knew most of them and the people I didn't know I was quickly introduced to! (Shout out to



the Austrians, DAKKA, DAKKA!)! It was great to get to know you guys and girls, you've established a really strong painting group and there is no doubt in my mind you'll be progressing very quickly! Hopefully it won't be too long before we shout Dakka loudly together again! We were there till the early hours, the French were playing cards, the Germans were telling jokes (and listening to awful ones!) and there might have been the odd mention of squirrels (and ducks for that matter!). It was a really enjoyable evening!

The Ceremony (Sunday)

DM: The last day saw us rise early to see John Rosengrant's presentation, John has worked in the special effects industry for over 20 years, he has worked on some of the biggest movies around and it turns out he is a keen military modeller, so not only did we get to see the highlights of his special effects career, but we also got to see some really nicely painted models! The presentation lasted nearly 2 hours and was held in the wonderful local theatre (about 100 metres from the venue) which would hold the medal ceremony a handful of hours later.

Further miniature viewing was slotted in either side of lunch and then came the medal ceremony. For me the ceremony really underlines how much MSS does to create a really positive atmosphere, everyone who attends seems so heavily invested in everyone else doing well, every



winner is cheered, every name is clapped, especially the youngsters, the atmosphere at times had more in common with a football match than an award ceremony!

....and we love our Neville Southall.... sorry, a very niche joke there...

John won his prize early on (1st in cow category) and was awarded a 50 Euro

voucher for the local butchers (I kid you not! Was the best laugh I had all weekend, such an epic prize!), I had to wait a little longer for my own award (bronze in fantasy ambient), I received plenty of handshakes and back slaps on the way too and from the stage. Fabrizio Russo deservedly won best of show with a Joaquin Palacios sculpt and well, that was that (well kinda)! Everyone picked up there models and went home, except for a few ragtag individuals, John and I couldn't get a flight home till the next afternoon and the Painting Buddha and Massive Voodoo lads were in similar boats, so naturally, we went for something to eat!

John (MM) spent a lot of the night chatting to Kirill (Yellow One) and I spent a good hour or so chatting with Roman about improving the UK painting community and then I got to geek out a bit with Ben as we chatted about future projects, (I won't spoil it, but Ben's next big project is going to be proper boss!).

The night drew to a close and after some heartfelt goodbyes we went our



separate ways. My journey home the next day (via Florence Cathedral) took about 9-10 hours, it's one of the longest journeys I've made for a miniature event (Figostock takes that prize), but it was more than worth it, it really was! If you can make it to MSS next year go, you will not regret it!

John (aka DarkMessiah)

MM: Reading through these words I've made it black and white, clinical - it's like this and like that. The truth is so much different - it's a crazy mix of people, the best and I mean the absolute best fantasy miniatures in the world, laughs, crazy drinks, conversations where you don't speak the same language, mutual respect and friendships.

I can't wait for mss 2014!

John (Megazord_Man)

DM: NB I would like to thank Volomir, Masterminis, Les Chevaliers du Centaure, Massive Voodoo, and John Keys, who all contributed to a unforgettable weekend! Cheers fellas!

More photos can be found on the Wamp page in the articles section, where both show reports can be found in their original format. Thanks to the Johns for their write ups, it really sounded and looked incredible from the photos that cropped up online! We'll see if we can coax them back in future for a report on 2014's event.



Contest Gallery



Red Box Games competition entries



1st Place: Myrianna of Aelfheim by countersunk81



2nd Place: Heroes of the Swamp by Landreth



3rd Place: Practice time by River



The Gathering by Sparks

Gallery



Watch Capt Whistlocke by NeatPete



Bolverk the Bold by junex



Aurelius the Adept by kenan



Goblin Boneback Warband by OrlandotheTechnicolo



Belegast by ONIRIAMINIATURES



The necromancer by Vargz

Review Halberd Warrior Mona

By Cregan Tur

Manufacturer

e2046

Material

Resin

Price

\$49.27

Scale

1/6

Quality

8.75

- Well crafted kit with good details and no visible casting defects
- Very large gate tags can be tricky to remove without damaging some details

Assembly

8.5

- Once cleaned, pieces fit together easily and neatly
- Well designed kit with excellent instructions

Value

8

- Price is very good compared to other garage kits with similar theme

This is a very nice kit and after working with it some I would recommend it to anyone interested in getting into this particular hobby. Be aware, however, that garage kits are a very different hobby than miniature painting in a lot of ways, so you'll want to look up some good guides on the subject.

Wamp

Overall
8.5



I've wanted to do an anime style garage kit ever since I got the garage kit painting tutorial from Miniature Mentor, but could never bring myself to purchase one as there are always so many other miniatures to buy. This is one reason I was very excited when E2046 contacted WAMP about reviewing one of their kits. Specifically, Halberd Warrior Mona.

This is a massive 30cm tall resin kit of an anime warrior girl with shield and halberd who is wearing what can only be described as battle lingerie. Now, some may know from past reviews that I'm not a big fan of lingerie armour and have given high praise to companies that depict women in realistic dress or armour. I know that this is

a stylistic thing which is part of a number of different anime so I'm going to try very hard not to talk too much about this and focus on other aspects of this kit.

Normally I'd give a breakdown of the different parts that make up a kit, but in this case there are 26 of them and I have no intention of boring you with those kinds of details.

I will say that the packaging of this product is superb. The box is nice... but it's just a box. Who cares about the box? It's the way the parts are packaged that impressed me. Every part, with the exception of the largest pieces, is neatly packaged into its own sealed section of a plastic bag, all of which is neatly wrapped in bubble wrap for protection.

Keeping the parts separate like this makes it very easy to do a quick parts inventory and find exactly what you're looking for. The parts inventory is also made quite simple by the nicely designed directions.

For those who have never worked on a kit like this before, there are some things you need to be aware of. First, this isn't the same type of resin we're used to working with. This is the kind of resin you need to take care with, so wear breathing protection and do all your prep work in a well-ventilated area that you can get dirty. There's a reason they call these things garage kits.

From looking at a number of tutorials on these types of kits I can also report that an increased level of preparation is required to properly put these things together. Pretty large gaps are considered acceptable from the manufacturer, so be prepared to put a lot of time into a kit like this and be certain to do your homework before attempting to complete it.

The size of gate tags is also wildly out of scope for what we're used to. I was snipping off some tags that were over ¼" thick.

"There's a reason they call these things garage kits..."

My point with these comments is not to dissuade anyone from trying their hand at large anime garage kits, but to forearm you with knowledge on their differences.

The vast majority of the pieces fit together pretty well, without only some small gaps. As I began test fitting, I realize that due to the size it would be a good idea to pin everything, a job I have not taken on yet.

The quality of the sculpt is very good. The hair is probably the best detail on the whole piece. At first I was a little disappointed at what I saw as a lack of fine detail, but I came to realize that it was part of the anime aesthetic. The details that do exist are well rendered and have good placement.

However, I am bothered somewhat by the dimensions of the figure. The head is a little too small and the breasts are far too large, but it's the posture that really irks me. I imagine it was probably sculpted this way to give her a dynamic pose, but the way her back arches is unnatural and uncomfortable looking. I imagine this was done to enhance her sensuality, which it does.

The base was a real surprise as it is excellently sculpted. It also has a very good tab that fits well into her right foot, giving a good anchor point for this very tall model.

When it comes to painting this kit offers a good variety in terms of skin, metal, and hair. Honestly, though, this kit is a big departure compared to what miniature painters will be used to. Painting her is going to require some good research in garage kit techniques and possibly an airbrush... unless you really want to cover this much area with a brush.



Contest Gallery



Wamp Charity Works competition



Robot bust by Mochriedh



Red Caps by TaleSpinner



Haunted Door by Goblyn



Rock Dog by Mochriedh

Gallery



Cutie Mufie by Mochriedh



Old Elf Hunter by Mochriedh



cat burglar by JeffWoodall



Losing bets by drakkol



Ghoul by kaditx

and I was
who knows you are
ed for my little baby who
with beautiful smile ever

This is the winning sculpt and will be available to buy from the Wampstore in future! Congratulations Revliss!



**Revliss Wamp CharityWorks
Sculpting Contest entry**



Snow Beast by Goblyn



Gryphon by Goblyn



Green by drakkol



Green by Goblyn

Review

Thief of Hearts #6 by Dark Sword Miniatures — By Demonn

Manufacturer

Dark Sword Miniatures

Sculptor

Jeff Grace

Material

Pewter

Price

\$14.99

Quality

8.75



I would have given a high score but for the amount of excess flash. First impressions are hard to get rid of.

Assembly

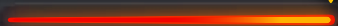
9



I didn't give it a maximum score because a lot of pinning was necessary to ensure that the parts wouldn't fall off during the handling.

Value

10



Absolutely worth the \$14.99 as it is almost crazy cheap for this miniature.

I guess the overall score doesn't really portray how great I find this mini so that's why I gave it a bit more than the average of the three scores (9.25).

Wamp

Overall
9.5

Thief of Hearts #6 is a sixth rendition of the miniature from the Dark Sword Miniature's range of Special Edition Miniatures. It was perfectly sculpted by Jeff Grace and the original box art was done by Marike Reimer while the alternate box art was done by Jessica Rich. Both paintworks show how diversely one can paint this cool mini.

It's a 5 part kit with the body and base sculpted as usual in a single piece, two wings, a hand holding a staff and a left leg.

The first thing one notices when looking at the parts is that there is a lot of excess flesh that can be easily removed but is nonetheless present and kind of ruins the first impression of the miniature itself. On longer inspection, one does notice that the pieces are superbly sculpted with high definition of all the details like filigree on the shin protectors and not to mention the feathers on the wings. These can be used to really show off your brush control.

There are some location plugs on the wings, but I filed them away and used the spot to insert the pin into the wings and used the hole in the back to deepen it using my pin vice. I'm not sure the wings would hold long if not pinned but left only on the plugs. Same procedure I did to the hand and the leg without any problems. There were only minor mould lines to deal with but nothing some careful file work couldn't fix.

The miniature itself portrays a winged lady flying down to step on a rock. Her hair gives out the impression of movement as it's flayed around by the air flows due to the change in speed as she descends from above. The wings themselves are cast in a single plane, but as the superb box art by Marike shows they can easily be bent to provide an even more dynamic pose.



Contest Gallery

Mierce Miniatures
Painting Contest 2013



Category: Best in Show



Best in Show: Troll unit by Andy S



2nd overall: Drune Unit by Breff007



3rd overall: Mjagnir by Andy S

Category: *Single Miniature*



Best Single: Mounted Carrowek by breff007



2nd: Mabyon by breff007



3rd: Urbad by Nord



3rd: Galwych by Bachtere

Category: Unit



1st: Troll unit by Andy S



3rd: Cawdraig unit by Razormage



2nd: Drune Ax unit by Breff007

Category: Monster



1st: Mjagnir by Andy S



2nd: Glaun by Breff007



3rd: Baintacc by Bachtere

Review

Vasyl Rageclaw Alpha by Reaper By Cregan Tur

Manufacturer

Reaper

Sculptor
Werner Klocke

Material

Metal

Price

\$15.99

Quality

8.5

- Good details and a very nice expression on the face
- Wear on the armor gives this character a very dangerous feeling

Assembly

8.25

- Some stubborn mold lines in difficult places

Value

7.5

- Reasonable price for what you get

Whether you need a scary looking werewolf for a game or just want a fun monster project, you should consider this one

Wamp

Overall
8.1



After working with so many Bones miniatures it's really nice to get back to one of Reaper's metal minis. I love my Bones, but there's something very nice about a weighty, snarling armoured werewolf.

Vasyl, Rageclaw Alpha is a 2 part metal miniature from Reaper's Warlord line. He was sculpted by Werner Klocke, proving that Klocke sculpts more than very pretty girls. The left arm, which holds a hunting horn, is a separate piece that fits quite nicely into place. The left pauldron is sculpted quite well so that it covers the connection, meaning you don't have to worry about greenstuffing the gap. I would highly recommend pinning this arm though, because it is a rather weighty piece of metal.

This is a rather vicious looking character, due to his dented and worn armour and snarling visage. His fur is sculpted to look thick and wild, but there are a few areas where the texture is either too uniform or doesn't quite look right. Thankfully these areas are either close to recesses where they are hard to see or on very small areas, but they do exist.

The way Vasyl is snarling and the movement of the cloth and hunting horn strap help make this miniature more dynamic. The armour also adds a lot of very nice detail because each piece either has its own unique textures or some good battle damage, proving that this is a wolf that has seen some battles.

There is a lot here for painters to enjoy and painting a unique pattern in the fur would make this piece stand out on any table. Anyone wanting to do some freehand may find that to be very challenging as there is a lot of texture and movement on this piece.

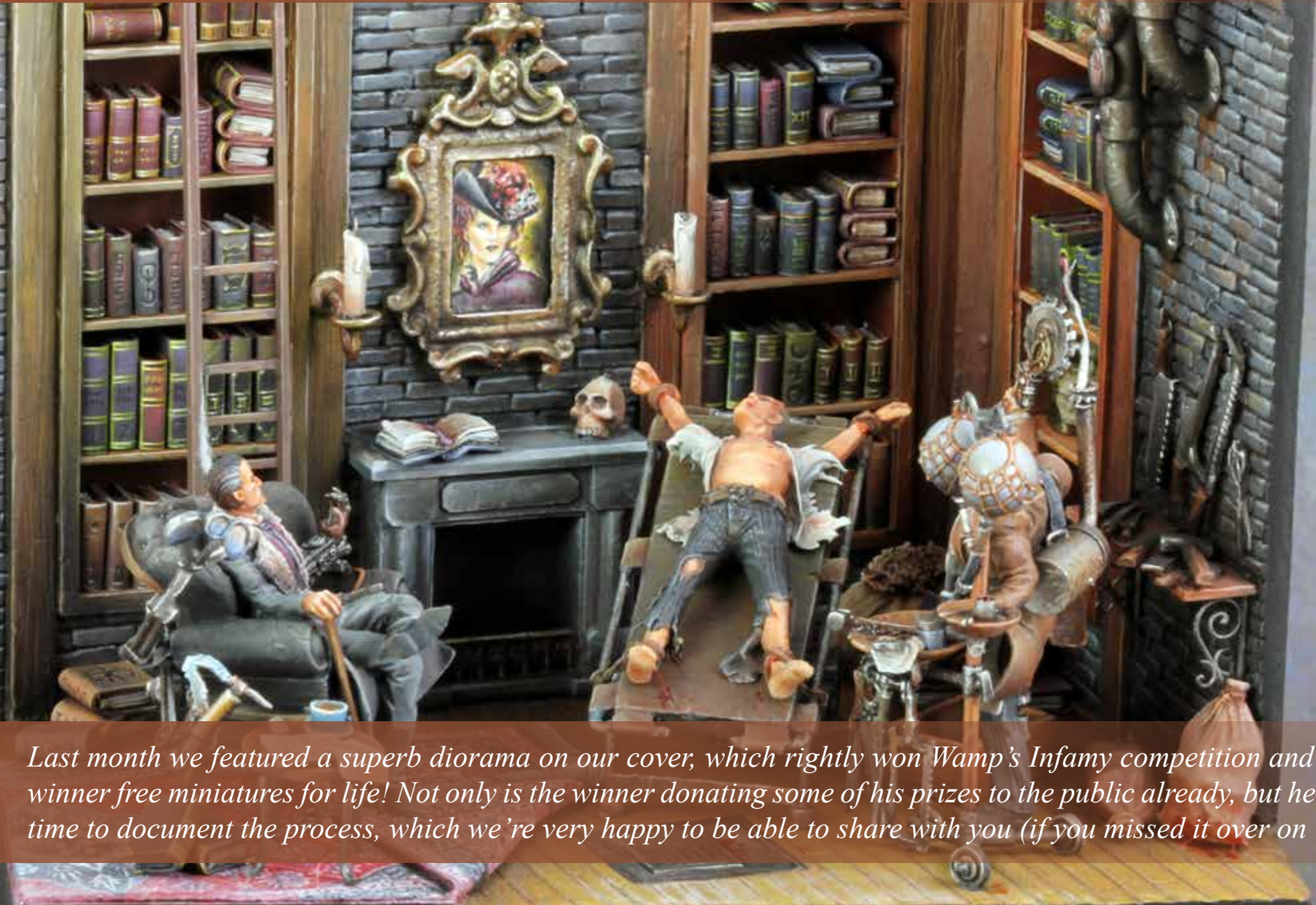
I find myself looking at the horn and wanting to cut it off and replace it with another weapon, which would really up the level of ferocity that already exists. Any likeminded individuals could find a fun conversion project on their hands.

Prepping this miniature will take a bit of time as there were a few mould line issues. One was on the underside of the horn, which is hard to clean due to all the texture. The other ran up the left leg, interrupting some of the fabric texture which has a lot of folds.



Holmes and Watson "Surgery time"

by Sascha Buczek



Last month we featured a superb diorama on our cover, which rightly won Wamp's Infamy competition and guaranteed the winner free miniatures for life! Not only is the winner donating some of his prizes to the public already, but he's also taken the time to document the process, which we're very happy to be able to share with you (if you missed it over on Wamp that is!).

Intro

This diorama kept me busy over 3 months, including 2-3 hours of work a day, and hitting a peak of 12 hours a day on the weekends. All in all, the total spent on this project was in the region of 200 hours. There were lots of elements to this diorama, and hopefully there will be some things you find useful.

I have always loved the Watson miniature



from Infamy. He looks like the pure devil, like a brutal scientist who enjoys doing a very special form of "home improvement". Since he has been released, I have always had a scene with Watson and one of his poor victims in mind. Holmes, on the other hand, is a nice juxtaposition to Watson. He looks more like a deep thinker, sinister and dark, but not as brutal. However, up till that point I could not convince myself to buy those two miniatures. With the Infamy painting contest appearing on Wamp, I had the perfect excuse for myself and to use when arguing the point with my better half!

Thoughts on the scene

My idea was to create a scene with 3 miniatures: Holmes, Watson and a poor victim between the two. An interrogation scene to be precise, with Holmes in the foreground, and Watson lurking in a sinister fashion in the background, threatening the prisoner.

The scene aimed to display the simplified characteristics of the two main actors:

Holmes: quiet thinker, sinister and intelligent

I have always associated him with a library. Ever since I visited the Vienna University library a few weeks ago, I've had a clear picture of how I wanted that part to look. High wooden shelves, lots of big books, wooden ladders reaching for the higher

shelves ... and to add to this the typical scenery associated with private libraries like a carpet, an armchair, a fireplace in the back and so on ...

Watson: brutal scientist, mad and evil (the Tim Taylor of Victorian age)

I pictured him in a very simple surgery environment. Still part of the library, but with a slightly different vibe. More like that of a torture chamber. His shelves would be loaded with body parts and tools. Tools that you wouldn't expect to be used in surgery like big knives, saws and hammers.

Those were the basic thoughts for the scene, with other details and small stories developing throughout the process.



With a slightly different vibe. More like that of a torture chamber...

The first steps

So with a really clear picture of the main idea in my head, I started to build the first elements of the scene. I knew I would need 2 walls for the background. First, a large wall for the bookshelves and fireplace, and secondly, a shorter wall to contain Watson's surgery corner.

The first wall

I started with the first bookshelf. At that point, I didn't have the miniatures for scale, so I took some similarly scaled miniatures as a template.

I wanted the shelf to be about 1.5 times the size of Holmes, so that the room would be at least 2 times his size if not bigger. So I made the first two shelves from plasticard.

I wanted to have the fireplace in the middle flanked by the wooden shelves.

To get at least a bit of steampunk-feeling into the scene, I pictured the walls as a framework made with wood filled with clinker. This gave it a mixture of warm, cold, hard and soft materials which would have a nice contrast later when it came to painting it.

Most of the wall was made with plasticard with a thickness between 0.25mm to 1mm. The parts with clinker were made with small bricks made out of plaster. They have been sanded and glued with superglue brick by brick, with a small strip of plasticard between the layers. Incredibly terrible and boring



work, but necessary for the effect. Once the wall was filled with bricks, I applied a layer of liquid greenstuff to cover the plasticard in the joins and get a more realistic finish.

The frame on the wall is from Reality in Scale. They have some really cool stuff for dioramas.

Wooden structures

The framework of a wall like this should have an aged look, like old dried wood. Since the plasticard is completely flat it needed a bit of detailing. This is an easy task, since the plastic is soft. I used a sharp file and scratched the tip in straight lines over the surface. It looks better with bendy lines to create a more natural pattern.

On the floor I used the same method to engrave the parquet flooring, but this time I used a ruler to get more even results.

Candles

The candles in the background are sculpted with greenstuff. It is not too hard to make them:

I put a bit of greenstuff on a brass wire, rolled it out on a flat surface and let it cure. Then I removed the bottom and top of the 'candle' so that it gets nice edges but I kept the wire. The wire was then bent into the desired shape. I added the wax-gutter on the top and made a tiny wick with a thin thread of greenstuff. The drip pans were sculpted on a flat surface, and once cured I drilled a hole in them and arranged them on the wire.



Books

Books are really easy to make. I used 0.25mm strips for the binding. The books should be big compared to the miniatures, something like those big architectural picture books. With that in mind, I decided to make books with heights between 5mm to 7mm. For the paper inside I cut small rectangles of thicker plasticard with a thickness between 1mm to 1.5mm. The rectangles need to be smaller than the binding. For example if you want a

book with a height of 7mm and a width of 5mm the rectangle should be 5mm x 3.5mm. The rectangle is glued on a strip with 1mm distance on all sides. Then the plasticard is bent around the rectangle and glued. The long strip is then cut and a simple book is made!

Then I applied a thin roll of greenstuff between the sides of the binding. It was flattened a bit so that it creates nice sharp edges and to finish the book I pressed (with only a slight bit of pressure) a very sharp scalpel onto the 3 greenstuff surfaces to create thin pages. One done, 99 more to follow. Terribly repetitive work, but to be honest it's a bit more fun than actually painting them!

So with 3 shelves, some parts of the walls and a fireplace done it was time to arrange the first items on the wooden base. With an L shaped background (1 long, 1 short) it was an obvious choice to use a rectangular base. The one special circumstance here, is that I placed the walls at an angle to the edge of the plinth. That way I could show both backgrounds from the front view with an emphasis on the library (let's call it the 'good wall'). The other part of the background (the 'evil wall') can only be seen in full from the side, so it unfolds its 'terror' at a second glance.

The back of the walls and the connection to the wooden base was

made with 1mm MDF. It is a pain to paint, but when it's painted it can't be damaged that easily during transport. I have always had the problem of chipped paint with the bases I've covered with plasticard.

Now it was time to start with the carpet. I wanted to use the carpet to connect both of the themes ('good' and 'evil' walls). Sounds a bit esoteric? Maybe. The idea was to have it in front of the fireplace covering a sinister detail. A drain to get rid of all the blood when Watson starts his hobby...

When someone comes to visit, it's covered. But otherwise...



Carpet

I rolled out a big chunk of greenstuff on wet kitchen foil. With a shortened synthetic brush (strong plastic bristles) I applied a first layer of fine structure. Then I used a longer straight knife and added a cross pattern as a second layer (minimal pressure). I cut the edges with a sharp knife and folded one corner of the carpet (hence rolling it out on the kitchen foil) and removed the foil afterwards. I sculpted the fringes with a sharp knife and added some damaged parts. With the main background structure in place, I started to work on details like the tools for the evil wall. They were sculpted on a flat surface since they will be displayed two-dimensionally (laying on a shelf).

Another nice (or scary more like!) detail I had in mind when working on Watson's



wall was some kind of body part collection. Something like the stuff seen in pathologic exhibitions, or the heads in Futurama. The thought of heads in jars began to sound extremely cool.

Once that idea was in my head, a further story developed, based on the Peter Pan pictures on Infamy's facebook page. I'm glad I have the chance to explain the story to people here, rather than it staying in my head as a secret 'Easter egg.'

I pictured Holmes interrogating a victim, asking a question along the lines of 'For the last time Tottles, where is Peter Pan?' In the background sat the heads of three grown-ups. Two male, and one female. I called them Wendy, Michael and John...

Head in a Jar

The first one of these was a bit tricky. I started off by sculpting and converting spare heads I had lying around. I attached them onto a brass wire and painted them. First step out of the way. Then came the problem of getting them into jars. I had recently attempting something with NOCH 2K water, so this was what I tried first.

I made an inverse mould with greenstuff and the back of a pen. Once it cured, I drilled a hole in the bottom and worked the wire through it so that the head sat at the bottom of the mould with a bit of room on either side.

Then I poured in the NOCH 2K water and let it cure for ten hours. I thought I'd then be able to remove it easily from the mould...



which was wrong. I had to cut it down and then sand what was left. The surface can be smoothed with superfine, water-resistant sandpaper. It becomes opaque, but once you've applied a coat of gloss varnish it becomes transparent again.

I sanded the edges and filed the top to get the shape of a cap. I made one big mistake with the 2K water on the first attempt. I allowed too many bubbles to creep in while mixing the components. For the next attempt, I mixed it in a bath of hot water, so it becomes more fluid and there shouldn't be bubbles if you mix it slowly. For the other 2 'jarheads' I decided not to file the caps. It is much easier to round the edges with sanding paper and sculpt a cap with greenstuff afterwards.

So far the whole building process was done without miniatures for scale comparison ... there was that delay with the 54mm Tallulahs and I had one in the order too. I was getting a bit nervous. Especially since I needed to start with the armchair I had planned for Holmes. I wanted to have him sitting in front of the fireplace, with those mechanical arms mounted to the armchair. I had something like the villains in the older James Bond movies in mind. Sitting in a big armchair with a cat on his legs ...ok, maybe not the cat. The sitting position would help to enhance the calm and sophisticated appearance of Holmes. Thanks to Jibboom on the Kingdom Death Kickstarter, I got a nice picture for scale reference so i could start with the armchair. I made a really rough armature with plasticard for the seat pad, backrest and armrests and covered them with greenstuff. Once the body was



done I started to carve the legs for the chair. I finished one as reference, glued it with a bit of superglue on a small piece of plasticard and used the finished leg as a template. I repeated that process 2 more times to get 4 identical legs. Those were then glued and fitted to the armchair's body.

Now I really needed the miniature ... to see if the chair had the correct size and to convert Holmes to a sitting pose. At that point it would take 2 more weeks for the new batch of Tallulahs to be sent out, with my holidays somewhere around that date. So I put the chair aside and started painting the books.

It is easier to paint the books in larger blocks, so I glued them together in groups of 3-5 books.

I decided to go for faded blues, dark reds/browns, and a few dark green books to get a nice contrast with the greyish walls and bright browns of the wooden parts. Details on the backs have been painted with bright

ochres and highlighted by adding more and more of a bright skin colour. I decided to have the main light from the left side, so I darkened the details with darker browns on the right side. A bit like a simplified version of NMM.

That was the project before my holidays. I did not want to take paints and brushes with me, but I took some putty and tools so that I could work in the evenings and sculpt Watson's poor victim. Why don't we give him a name...Tootles will do!

Tootles

For the poor lost boy I used a new putty called Bees putty ... cool stuff for sculpting, a bit like super sculpey, except that it can't be smoothed with water.

Sculpting with it is really nice and it does not have the negative features of super sculpey like slight shrinkage after bakingBUT ...

I discovered a big problem when painting. I baked the miniature as described in the instructions, left it for one day, then primed it with Vallejo air grey primer (awesome stuff) and dusted it with GW white primer. So far, no problems. Then I painted the skin in one go and was extremely happy with it. I used the new flesh paint set from Scale75 which produces a super-matte, nearly dusty finish.

I left the miniature and went to bed... and around 12 hours later I returned to the miniature only to discover, that it had become super glossy and the colours had changed a bit. Not good news ... next try. I repainted



the skin, and again it was super-matte. This time I returned to the mini 5 hours later and it began to shine again. Usually a layer of matte medium helps wonders ... which I applied and dried with a hairdryer ... super-matte. 3 hours later ...

No idea what it is, all the parts of the mini which were done with greenstuff were fine, but the parts with Bees putty were messed up. I'll have to do some experiments later to prevent something like that in the future (bake it some more times or something like that).

End of the story was I needed to resculpt the mini with greenstuff. With Holmes and Watson on my desk I was also able to get Tootles more in scale with them. He was slightly too big on my first attempt.

Surgery Table

The table was made with greenstuff and brass wire. I wanted the table to have an archaic feel (with no visible steam power), with a winder to change the position of the patient and a pedal to get him back in the horizontal position.

Most of the parts like the board and the gears have been sculpted on flat surfaces and added to the construction with superglue when the greenstuff had cured. The frame and legs have been done with brass wire. For the last little details I added some tiny gears from an old watch.

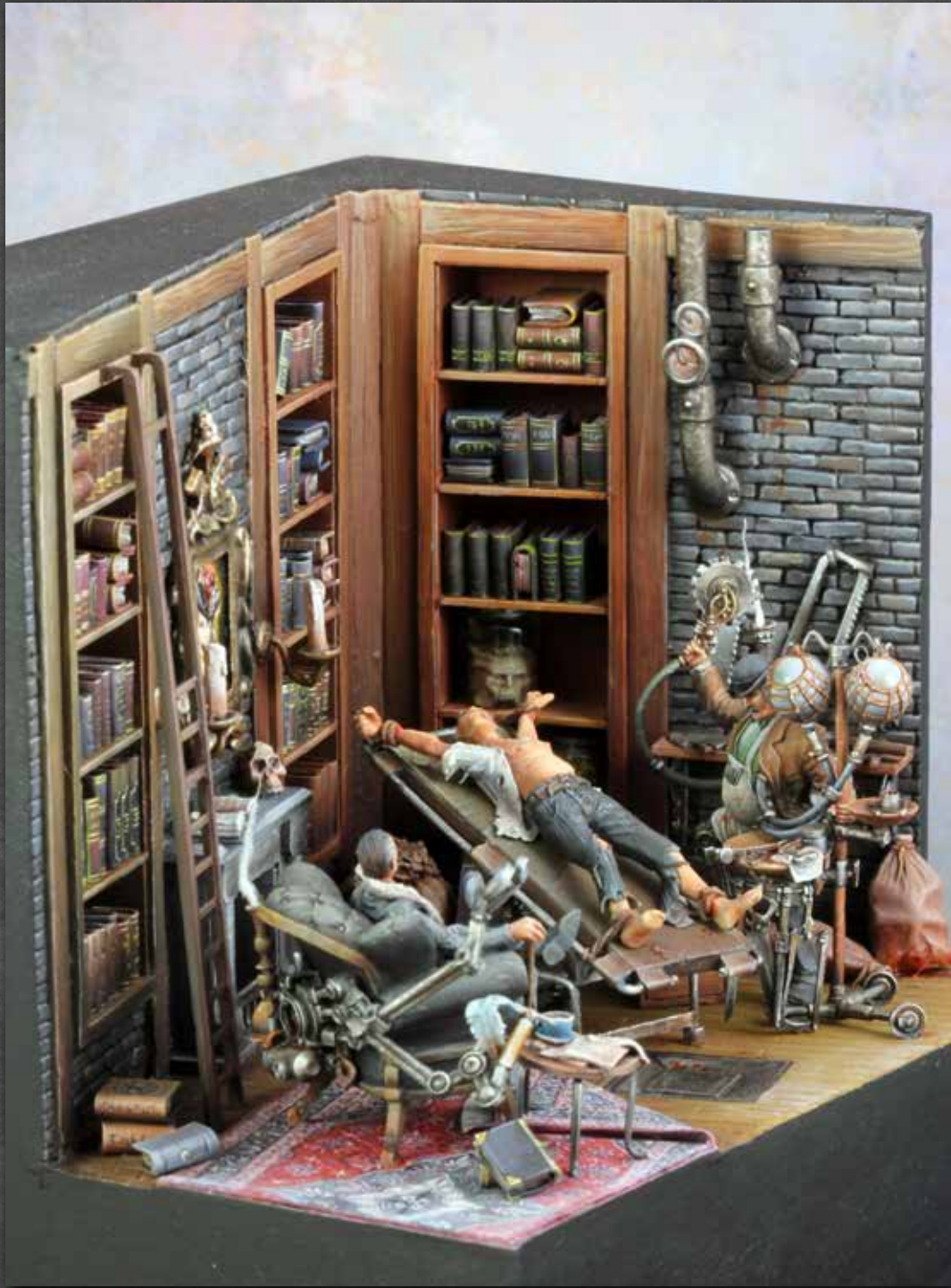


I also converted Holmes to the sitting pose for his chair... cutting him into several parts and removing most of his details on the chest just to resculpt them again felt somewhat strange!



And one picture showing all 3 minis in the scene (with the old Tootles):







ed for my little baby who

atiful smile

Painting Ky-ra

by Pepa Saavedra



Part 2



Welcome to part two of our fantastic tutorial in collaboration with Kabuki miniatures and the highly talented Pepa Saavedra. Part one was about the flesh and the hair, and in this second and final part of the tutorial, Pepa looks at the metallics.



Before I move on to paint the armour and helmet, I make sure I've protected the areas I have already painted. This stops any metallic pigments ending up in unwanted parts of the miniature. On this occasion, I didn't use the liquid latex mask that I used in the other article. In the past I have seen that some of the ingredients in the latex can affect inks if applied over the top of them. So instead, blu-tac was used to protect the parts of the miniature that had already been finished.

This next step is not necessary, but you can also cover the blu-tac in a layer of thin plastic. Doing this will prevent the blu-tac from picking up metallic pigments and let you use it again, rather than transferring the metallic paint onto other miniatures! After that I applied several layers of fine black (VMA 71057) using



the airbrush. This was diluted with both water and Vallejo's thinner. The finish you get is neither glossy nor matt, but is slightly closer to a matt finish, just what I wanted in this case. Then, on top of the black I used Satin Steel (Steel 112 LAC). This paint is a lacquer by Alclad which comes ready diluted and ready to be applied with an airbrush.

Chrome ALC 107 was then applied to the areas that receive the most light. This colour is extremely bright, and when applied on top of a glossy black base can be very similar to a real chrome finish. In this case, the final effect was not quite



as bright as that because the base was satin. As in the previous stage, this was applied without dilution by airbrush. Taking photos of it is notoriously difficult as cameras find it hard to pick up the colour changes on chrome effects.

This step involves using the black base colour to apply glazes to shade the metals. Make sure you only use water to dilute the paint, as it will keep a touch of satin in the shadows, giving the miniature more depth. If you use thinner, you'll get a matt finish in the shadows instead.



Adding Depth to Your Metals

When the protective layer was removed, it was clear that the black metal was too stark, so I tinted it with other colours. In addition to aging the steel with colours, I used some stripes and dotted lines to provide some texture and break up the monotony of the silver.

I used Burnt Umber 71042 and Black Brown 71042 to tint the black shadows. This provides a subtle contrast to the areas that have already been painted. The paints were diluted and applied with a brush, and used to tint the other colours, especially the steel.

Then, using GW inks, I did the same as before- painting lines and flecks on the armour. I also used both VMA and Andrea NAC paints on the dotted lines. Regardless of the paint, the colours were always the same: purples, browns and blacks. Not only does the variety of colour improve if you use a range of paints and inks, but the finish (be it matt, satin or gloss) varies too. Some of your textures will have a matt appearance, some shiny and some satin. This is in addition to the various shades of brown, purple and black mentioned before.

Finishing the detailing and ornamentation

The final highlights and details were next, targeting the points that receive the most light across the helmet and shoulder pads. I used VMA Chrome (71064) to achieve these, using a brush. When the áreas were quite broad, dotted lines and hatching were used. Care was taken to make sure that nothing was too excessive, and didn't take the intended 'reality' away from the figure (examples can be seen clearly in the final photos).

In the final pictures, the embellishments on the helmet and shoulder armor are detailed with other colours since they lost a little by being the same colour steel. For the golden ornamentation I used the same method as I did for the gold bikini (see last issue- Ed).

At this point I did the bronze. Unfortunately, the photos do not tell the whole story, so I will explain how I did it. Over a satin black basecoat, a mixture of black and bronze NAC -54 was applied in several successive layers. With each layer, more and more bronze is added, and the mix is painted in lighter and lighter areas.

Then, as with other parts of the bust, I used very diluted paints and inks to add dots, shadows and texture. Small hints of turquoise were glazed in to simulate oxidization around the rivets...but as mentioned, the potos don't really show that!



At this stage, you can see the effects of the finished metals. After this photo, I repainted the trim on the helmet in a golden colour. When painted in the same steel as the helmet, they got lost. Once the gold was applied (like you see on the final box art), it was a much better result. In the photo below, you can now see the details come together, as well as the finished bronze, bikini and the textured steel.



The sword wasn't painted using the Alclad lacquer, but as you can see the result is the same on the helmet and the shoulder pad. VMA black was applied with an airbrush, leaving a satin finish. Over this base, you can apply successive layers of more and more dilute metallics. Start with VMA Metallic Black (71073), then VMA Gun Metal (71072), and finishing with VMA Silver (71063). Before you apply the final highlight, cover up the bottom part of the sword (as seen in the pictures below). This will ensure the colour only reaches the upper part of the sword, the area that receives the most light. Before the tape is removed, apply very dilute black ink to shade the blade and to define the top and bottom areas of shadow.



In these images you can see the different stages of painting the gold colour and adding texture to the sword blade. To paint the golden parts, I used the same method as I did with the bronze on the helmet, but finished up with the same coloured inks and gold as I used on the bikini.

Base coat: satin black → black and bronze → NAC gold → VMC gold (done with a brush).

For adding wear and tear to the sword's blade, I used Vallejo's chrome (71064). This colour is very bright, and needs to be used very carefully else the final result could make the bust look somewhat like a toy.

The same shades and tints were used on both the gold and the steel. Make sure you dilute the paints and inks, as already explained, when painting the helmet and armour.



In order to keep this article short enough to be useful and not too difficult to follow, it's best to leave it here. Things like hair, horns and leather are easier to paint. However, if you aren't quite sure, or have any questions then you can get in touch with me so I can try and explain how I would do it.

I hope that these articles have been useful for you!

Un beso.

Kiss!

Pepa Saavedra.



We want to say a massive thank you to Pepa and Kabuki miniatures for helping us out with this fantastic content! Pepa is quite active on Facebook, and many of her works can be found there. There are also Youtube videos of her work that are worth checking out!

Death Who Mocks Us All

with Jeremie Bonamant-Teboul



La Camarde (lit. having a flat/ crushed/ broken nose) in French is a literary allusion to the personification of death with a skeletal (i.e. nose-less) face. There is no equivalent in English.

*“La camarde qui ne m’a jamais pardonné,
D’avoir semé des fleurs
dans les trous de son nez,
Me poursuit d’un zèle imbécile,
Supplique pour être enterré à la
plage de Sète.”*

(extract)

Georges Brassens

“Death has never forgiven me,
For sowing flowers in his
nasal cavity,
And so he chases me with
preposterous zeal.”

Death approaches...

Terrible, inevitable, unpredictable, the reaper who mocks us all, death personified with his skeletal features and his scythe.

"Shush. I'm coming..."

After venturing into France for the World Tour, Crystal Brush winner Jeremie Bonamant-Teboul contacted us to see if we'd be interested in some articles about his work. After seconds of contemplation, what follows is an insight into the effort and attention to detail needed to succeed in competition level painting. Over to Jeremie...

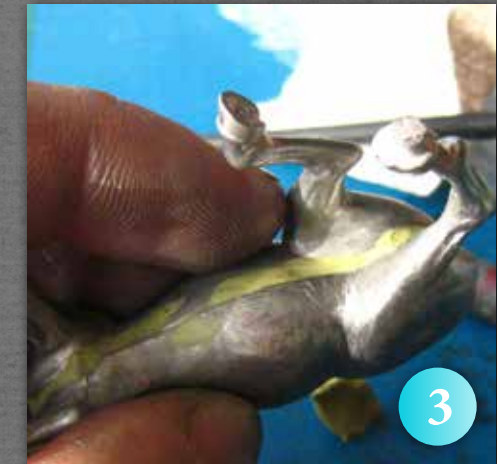
The project really started after a kind of flash in which I imagined the juxtaposition of a Napoleonic ceremonial uniform with a fool's motley. The idea of the cowed head with the finger held up in front of its mouth came soon afterwards. The reaper bids the horrified onlooker to keep quiet; the fool's aspect gives a comedic twist to a serious subject matter.

All the elements were there and after a few days reflection, Bertrand Benoit's illustration ensued. It won't have escaped your notice that the face resembles the logo of Figone, the miniatures company which I run.

In all, the project took around 200 hours spread over two months to complete.

PREPARATION OF THE METAL ELEMENTS

I first chose a horse in 54 mm scale from the Metal Model range. I removed everything with a combination of pliers, files and various grades of sandpaper.



Once the elements of the animal were glued in place I sealed the joints with Milliput using my fingers and a wide brush (approximately size 3). Once dry it can be polished at the same level as the metal which makes it the ideal filler for this kind of work.

Because of all of the sanding needed to remove the straps and other bits of material from the original figurine, I had to re-sculpt some of the muscles flattened by the cleaning and sanding. I used a colour shaper (black cone, size 0) and more Milliput. I looked at photos of horses to see how the muscles were formed on the relevant areas.



4



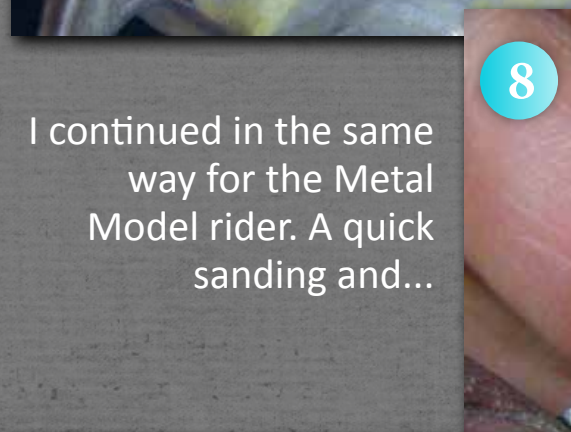
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Once dry again, I sanded with 600- and 800-grade sandpaper, taking care this time not to damage any of the horse's musculature



5

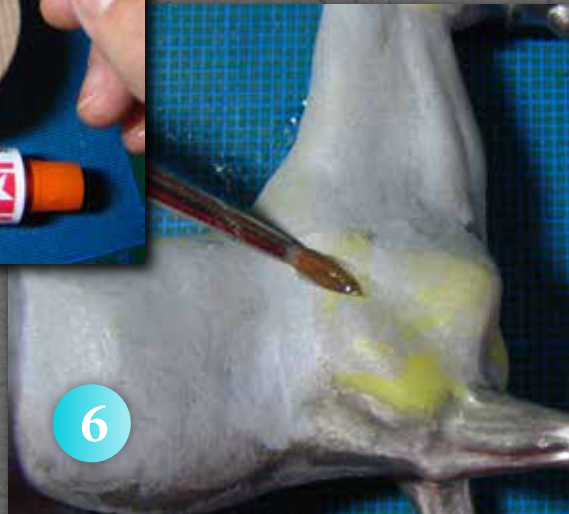
Once dry, I smoothed my horse all over by applying "Tamiya Putty" diluted with Tamiya thinner...



8

I continued in the same way for the Metal Model rider. A quick sanding and...

... applied with an old brush.



6



9

... a bit of Tamiya Putty.



I changed the orientation of the arm by replacing the forearm with a pin made from a 0.8mm paper clip.

I put the shaft of the banner (2.5 mm brass rod) in place. Its position, resting in the arm, makes it very solid and means that and it won't break.



SCULPTING THE STRAPS



The majority of the sculpture for this figure is all the small strips and the ribbons that hang off everywhere. Here is how I go about making them. I start by making a 50/50 mix of Green Stuff and Magic Sculpt; The Green Stuff for its elastic properties, Magic because it can be sanded. Magic can be replaced by Milliput, but I find that this mixture allows for more delicate designs on "sheets" and they are easier to cut.

Once the ball of putty has been made, I use talc to prevent the putty from sticking to the tools and the support. I ALWAYS work on a clean, white sheet for this kind of exercise.

Like making pastry, I spread out a sheet of putty while trying to ensure that it has an even thickness over the whole surface. I am generous with the talc and I turn the sheet regularly.



This touch is just to fix the end of the strip for a moment, to give me the time I need to manipulate it and put the other end in place.



Using a scalpel with a new blade dipped in talc, I cut the strips of putty.



To help it to stick to the figure, I add a tiny drop of PVA glue. It has the advantage of shrinking to virtually nothing and being almost invisible once dried if you use just a little bit.



I always try to avoid using my fingers to place strips. A paintbrush will usually do the job. If the strip is too heavy I might use a wider brush, moistened by saliva to stick the strip to the bristles. Then I pose the strip where the glue has been applied. I wait until the glue takes and I can then manipulate the strip using the glued end as a pivot.



6

While the putty was still soft, I made sure that the plates are well spaced on top of each other with a brush.

SCULPTING THE SADDLE



Once dry, I cut with a scalpel to get sharp angles and edges.



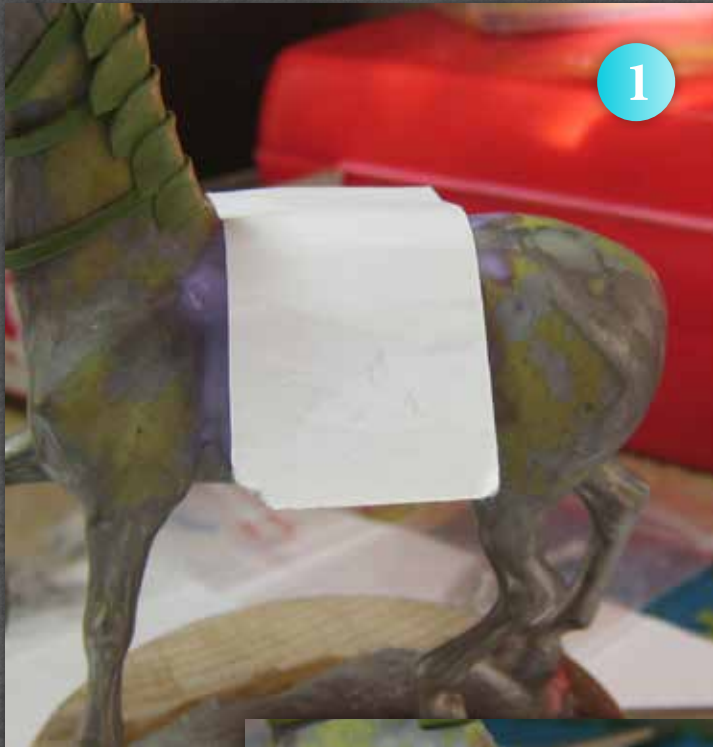
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Then I filed them flat and straight.



8

I began by applying a masking fluid (Pebeo or Liquitex). It dries in a few minutes. This film between the horse and the saddle is going to allow me, once the elements are dry, to pull them apart and to work on them separately. It is also a useful technique if you are intending to cast your miniature, so that you can adjust elements which will then be separated for casting, such as a cape over the shoulders.



I designed a little pattern in paper first.

I cut the pattern from a sheet of a mix of 50/50 Green Stuff/Magic Sculpt with a scalpel.



Then I put it in place and let it dry.

Once dry, the saddle comes away easily. I also removed the dry masking. The saddle needs to be separate from the horse for the next step, because the saddle not only needs to fit the horse's back, it will also have a saddlecloth (shabrack) over it which I will describe next.

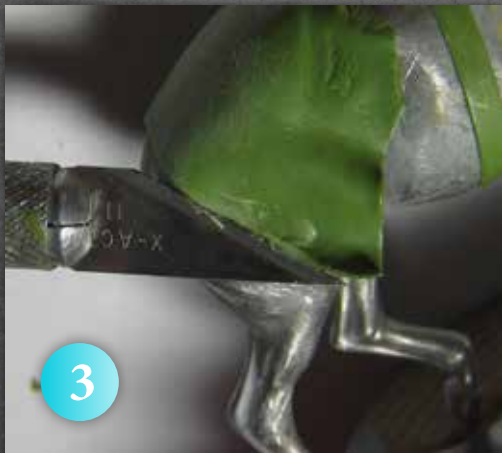


SCULPTING THE SADDLECLOTH



Once the sheet was ready (I'll spare you the photos as its the same as before for the strips and the saddle) I applied glue to the back of the horse...

...and I put my sheet in place.



I shaped it a little using a paintbrush to add some waves and a scalpel to trim it to the desired shape. You can't see here but I've replaced the saddle so that the movement of the fabric fits better (see later photo)

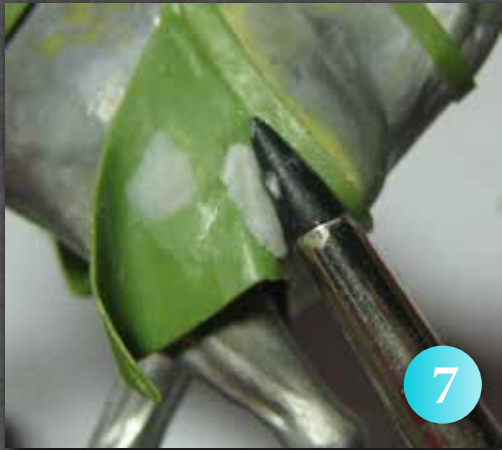
Hint : During the drying process I place a bit of putty on the base. That way I can check the state of curing buy touching this bit and not the putty on the model.



Then I polish it with 600 and 800-grade sandpaper.

Sometimes I might re-cut with the scalpel to get the movement and form I want.





I took some Magic Sculpt with a colour shaper.



Magic Sculpt is a very greasy putty; it smooths out marvellously with a brush and is perfect for this kind of work.



I put the saddle in place and marked with a pencil where the next layer will be.



This layer is sculpted separately.



A spot of glue to hold the saddle in place; I'm sorry but I'm missing a photo of the next step where I shape the material of the saddle to give it a more natural flow.



I resumed the finishing with Magic Sculpt and brush. You need large bristles to smooth the putty really well.



13

I made little sausages of putty on a clean, white sheet with pure Magic Sculpt. This putty is ideal because it's very flexible to manipulate. It doesn't disintegrate like Milliput and smooths better than Green Stuff.



14

I put them in place with a paintbrush then I use a rubber tipped sculpting tool to make the sausage pointier in the corners.



15



16



17



18



19



20



21

Continuing with the rubber tipped sculpting tool, a needle and a paint brush I sculpted the saddle's quilting.



Some ornamental details on the tail.



The pommel/ back of the saddle created with fresh putty then worked once dry.



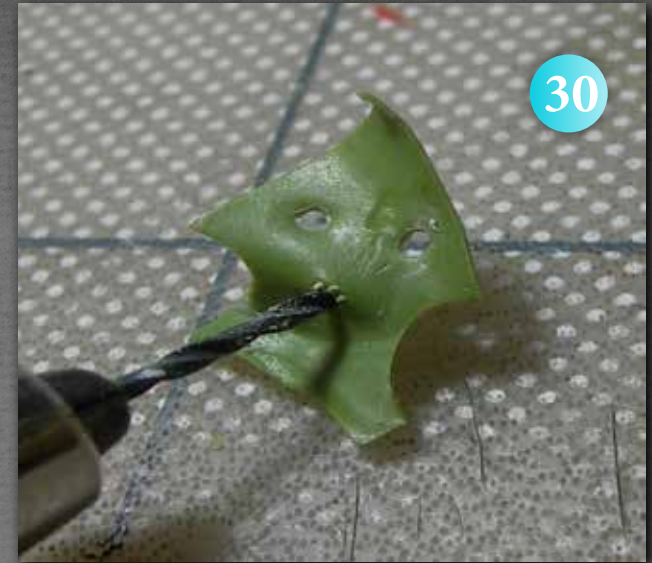
Putty "cushions" were placed on top of the saddle, ready to receive the rider's posterior. I'll spare you the step-by-step and summarize it. I wet the figure so it won't stick, press in the rider as if he was sitting on the cushions which then take his shape, I remove him easily because he's wet and doesn't stick to the putty, and finally I sculpt the padding on the sides of the saddle with a colour shaper and a needle for very straight folds, and use a brush to smooth it overall.



28



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30



31

For the details on the other elements, I perforated the fresh putty with a needle and then used a special stylus for making holes, finally sharpening them up once dry with a manual drill.

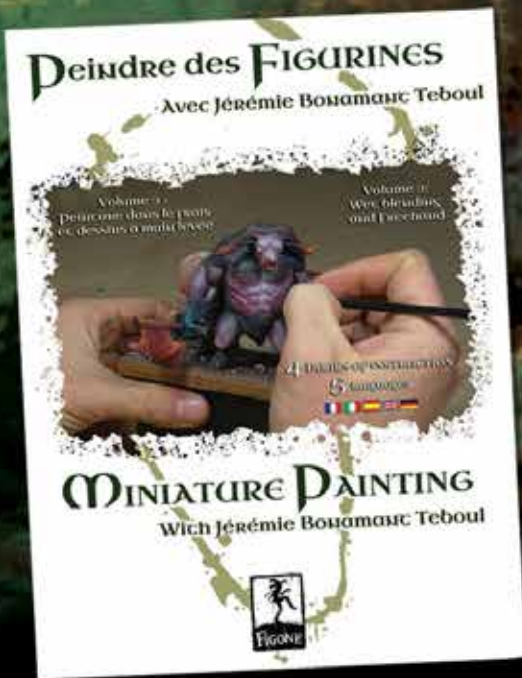
Unfortunately, that's it for this issue. We could've dedicated a whole issue to just this tutorial to be honest, thanks to Jeremie's attention to detail! Next issue you'll see how Jeremie tackled the face, smaller details and the base. If there's still room, we'll squeeze in his notes about painting the sculpt as well! Finally, don't forget about Wamp and Figone's collaborative challenge, mentioned earlier in the magazine. Until next time!

PAINT WITH JÉRÉMIE BONAMANT TEBOUL

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The PAL SECAM version of these DVDs plays normally on standard North American computer DVD drives using Windows Media Player as well as a variety of other DVD-player applications, but not on DVD players

Gallery

Morland Studios competition entries



Kriemhild's Revenge by Century



Kriemhild's Revenge by Tyrannus Libris



Elania Bust by Khonner



Kriemhild's Revenge by Donald Johansson



Xykon On Zombie Dragon by Morthane



Grail Maiden Bust by ArthurtheKing



Order of the Stick by kdlynch



Lady Furry by ThunderboltFire



'Neath Some Green and Shady Tree by Don't Fear



Fairy Queen Medb by Darklord

A View From The Tower

The Dirty Secret About Brushes

by Cregan Tur

It's honestly hard to tell which conversation generates more friction: best brand of paint or best brushes. Both of these categories are often hotly debated and can result in more than a few passive-aggressive forum arguments. I doubt I'm completely innocent when it comes to this either, as I had a lot of strong opinions when I first got serious in this hobby.

It seems like the longer I'm involved in miniature painting the more I realize that there generally is no 'best' anything. Oh, sure, there are best practices, but these are just guidelines that are more likely to produce good results a little easier than another way. There's nothing wrong with best practices- in fact they're pretty necessary sometimes- but we must beware lest myopia set in, reducing us to frothing zealots who spew memorized phrases in place of having actual discussion.

What was I talking about? Oh, brushes... right.

When I first started in this hobby I had some cheap synthetic brushes (probably your garden variety Golden Taklon). When I wanted to improve I figured that getting better brushes had to help, so I went about looking

to see what the best painters were using. The answers were about as varied as the people themselves, but the mean factor in most of their answers was natural hair brushes. Sable was the most common answer I got, with Kolinsky Sable being held aloft like a shining beacon, promising salvation from my poorly painted figures.

Did I like my new sable brushes? Oh buddy, yeah!

Did they help? Yes.

Were they the one true path to miniature perfection? Absolutely not.

Sable brushes work well with my style of painting because their paint loading and flow control matched a level that was easy for me to adjust to. It was pretty close to what I was naturally trying to do. Also, the new, sharp tips helped a great deal as well.

I have gotten a lot of mileage out of my Kolinsky Sable brushes. They are pretty easy to care for, if you know the basics about brush care, and keep a very good point for a nice period of time. But, with the recent animal fur hullabaloo here in the US, it's very hard to import my favorite Rosemary and Co brushes.

My recent review of The Army Painter's paint set held a very nice surprise: sable brushes! Most paint sets I've gotten contain synthetic brushes.

Some of these are okay, some are terrible. I was expecting something of that variety, but was very happy to find an alternate source of sable brushes to work with. Not all of their brushes are sable, so check the product listing if you are interested in trying them yourself.

They aren't a 100% match to my faithful Kolinskys, but they are rather good brushes for the price and they hold excellent points.

But what about other really good painters? Do they all use natural hair brushes? Nope.

“It’s the results of your work and the pride you take in it that is important. Paint what you like, how you like. “

In her sadly misunderstood and poorly produced tutorial series, AlexiZ reveals that she is a fan of cheap synthetic brushes. She purchases them in bulk, since they're cheap, and uses a brush until it begins losing its tip. Once that happens she moves that brush down to more menial tasks and picks a new one from her surplus with a fresh tip to continue on with.

What does this prove? Quite simply it means that the real secret to brushes is discovering the strengths and weaknesses of the different types available and finding what best matches your own style of painting.

In the end the type of brush you use is meaningless. It's the results of your work and the pride you take in it that is important. Paint what you like, how you like. Don't be afraid to experiment and, most importantly, do what you love.

In light of Cregan's article, we decided to ask our Facebook followers which brushes they use. Here are some of their responses:

“Rosemary and Co. Best bang for your buck”
Alan Crookes

“I prefer W&N Series 7. Have lasted me a long time, hold a point very well, have good sized bellies to hold the paint, and release the paint very evenly and smoothly. All around just great brushes and allow me to do what I want with the figures that I paint. That's what good tools are for, they allow you to get the job done without hassle. Sure they are a little more expensive than R&C, but they are a bit higher quality and I'd rather pay for the higher quality because I know what I'm getting.”

Paul Pertida

“I currently use Army Painter brushes. I love the triangle handle. I did get in on the kickstarter early for Ichiban Studios Games and Gears Pro Line brushes and cannot be more excited to start using them. It combines the brush quality of a W&N with the larger handle size I like.”

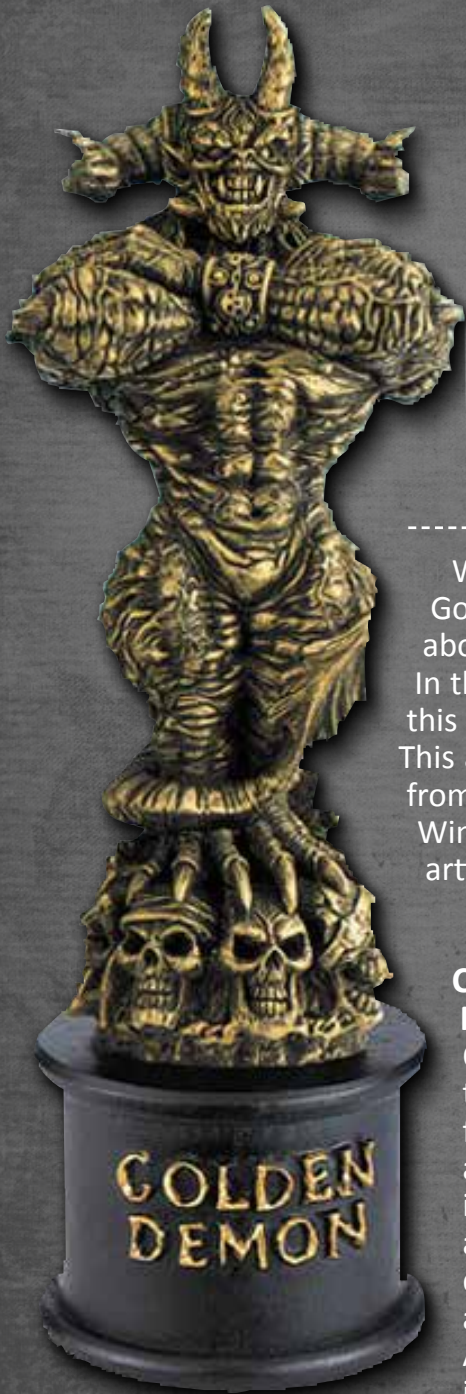
Adam J Klein

“I'm suprised no one mentioned the Raphael 8404's. The 8404's are consistently good. Quality control is tight, and I've never gotten a bad brush from them”

Kelly Kim

“I use Winsor & Newton brushes. The sable is perfect for me, makes glazing easy. And the pick is always sharp, even after long usage. I mostly paint with size 1, almost whole miniature, and use 00 or 0 for some extreme details like pupils, or sharpening freehands.”

Adam Halon (last issue's demon skin painter)



Golden Demon Going Global

For many, the Golden Demon competition held by Games Workshop all over the world is a massive source of inspiration. It has also produced some creative, stunning and fantastic miniatures, and regularly attracts the world's top fantasy painters..

Welcome to part 2 in our ongoing series about the history of Games Workshop's flagship painting competition, Golden Demon. Last issue we looked at the first four years of the fledgling competition, and talked to David Soper about what it was like to compete back then.

In this issue, we take a look at how the competition went global, with America hosting events of its own. Eventually, this would lead to events all over the world like we have today.

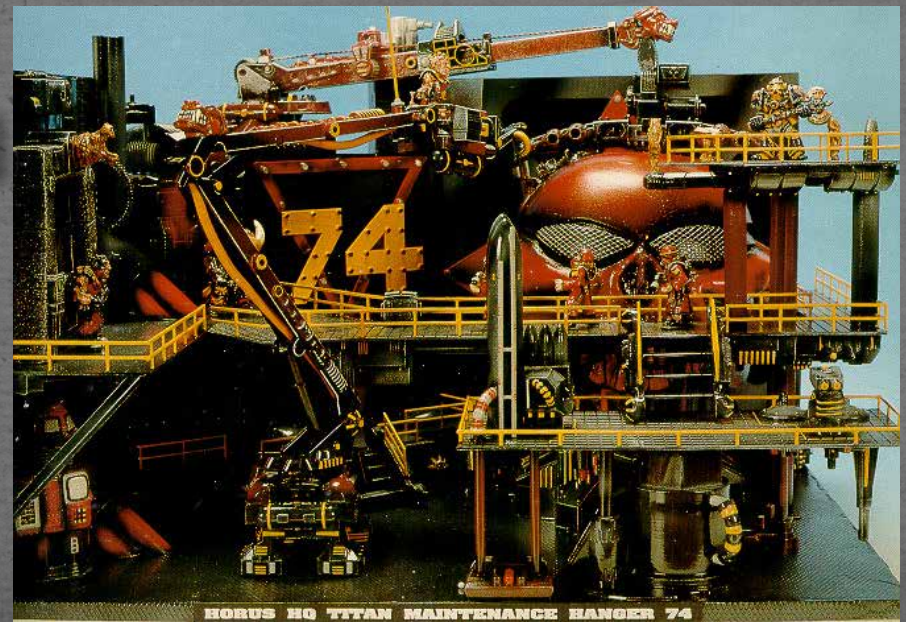
This article will cover the first 3 years of US coverage and the corresponding UK events. Again the information comes from the current version of the excellent 'Demon Winner' site (a link can be found at the end of the article).

UK 1991

Category count: Seven

Must see entry: Bradley Wells' Titan Diorama
Orks. Lots of orks. Yellow ones. That seems to be the lingering memory of 1991! Lots of Bad Moons featured, in single miniature, command squad and vehicle. There are some gems hidden away in the diorama section, including the quite brash and bold Titan diorama that took bronze. The dwarven landship and river ambush scenes are also impressive.

Adrian Wilde's Space Marine captain is a fairly iconic GD entry – take note of the delicate



freehand on the lower legs, and the quite refreshing (in more than one way, it almost looks minty!) colour scheme. He backed up the single mini success with a further two demons, including another Space Marine entry. The mounted miniature category is an interesting one that has since merged into the single figure category, but would be a welcome return.

US 1991

Category count: East Coast 4, West Coast 2
Must see entry: Mike Stevenson's land raider

The first American GD was actually split into two, presumably to accommodate the size of the country. Over time, this changed from a single Games Day to three separate ones. More on these developments in future issues.

The initial impression is that standard was seemingly equal to the UK at the time. With fewer categories to compare, it's difficult to say. There's also little evidence to show the difference between the coasts. The overall style is still similar to that of the UK, though the UK models entered that year were somewhat 'busier.'

Space marines and terminators featured strongly, taking demons in 3 out of 6 categories. Mike Stevenson's Land Raider is particularly impressive in that the conversion work and the overall finish is much crisper than the other entries. The command group entry is strictly a fantasy affair this time around, and only consisted of four models rather than the squad category that would appear later on.



UK 1992

Category count : Ten
Must see entry: Paul Naylor's diorama

This was the year that UK got creative. The painting style overall did not change massively, but there many categories that contained interesting and unique conversions. The vehicle category in particular has some striking ones, making good use of the Mk I Land Raider. Another thing

of note was that the single miniature and mounted miniature categories were not game specific at this point. There were also the first inklings of 'Armies on Parade,' categories for best Battle army, 40k army, and Epic. A young Mark Bedford picked up his first Demon too with a Dark Elf champion model on what was a fairly stereotypical 'display' base for its time. Paul Naylor's diorama has to be singled out for putting perspective into his setting, as well as the lack of support for the walkway at one end. Very eye-catching! Finally, this was also the year in which Portal's 'Blast from the Past' author picked up a gold for his fantastic and striking centaur. Paul Robins took back to back Slayer Swords too!

US 1992

Category Count: Nine
Must see entry: Mike Stevenson's diorama

A more rounded competition in its second year, the American Games Days merged, giving a greater range of categories. Like the UK, single miniature was still open to both sides of the range, and also like the UK further risks were taken with regard to conversion work and colour choices.

There are some excellent entries in the army categories, and there definitely seems to be a bold, clean style emerging throughout. Mike Stevenson's diorama is an excellent example of this, and really looks like one of the vivid pieces of GW art found in rulebooks at the time. The Genestealer brood is also full of interesting models and striking colour schemes.

As ever, Chaos models and epic Eldar forces make their token appearance amongst the winners! Must be those Phantom titans...



UK 1993

Category Count: Eight

Must see entry: Ivan Brooks' converted tank

The UK competition was still seemingly in a state of flux, even after 6 years of competition. The army categories remained, though the organisers realised that perhaps the Titans were the key part of the Epic range, upgrading them to their own category and dropping the required surrounding army. Sadly, there aren't a wide range of photos available for us, so only a basic overview can be given.



US 1993

Category Count: Eleven

Must see entry: Mark Dance's Skaven

Where the UK competition appeared to shrink, America's competition grew, featuring an extra category in 1993. The Masterclass category seems to be a precursor to the Open category, though there's only evidence of one entry so it's hard to judge.

Neil Thomason, who would go on to win quite a few more awards and make a name for himself by painting Space Wolves, deserves a look for his brightly coloured Space Wolf Lord. It would be really interesting to see a similarly coloured and styled model today. Paul McCarthy's Tyrion hints at a trend of 'pimping' the studio paintjob. It looks so familiar, and

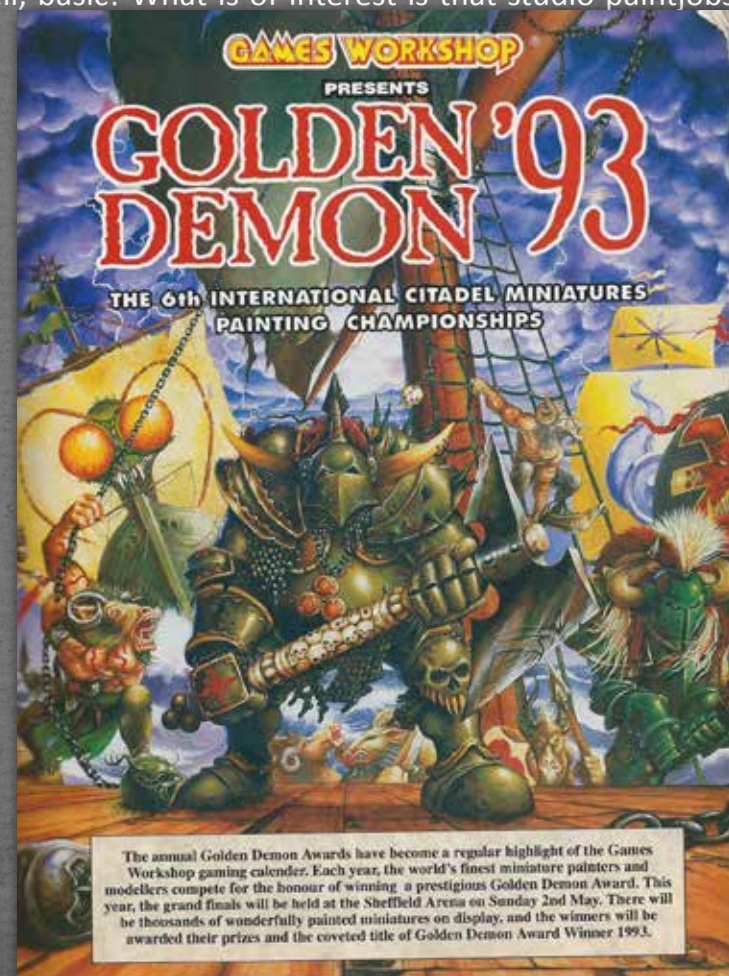
yet has many additions of his own (much like Neil's 40k entry). Given the overall shift in style since then, the amount of painted base edges still looks odd in competition painting!

Ivan Brooks' tank is one a precursor to many of the current FW tanks. Lots of extra detailing, conversion work and a gritty paint job mean you should go and check it out.

However, one thing that is not in doubt is that this was Mark Dance's year. He not only won the Masterclass category, but also the Slayer Sword and five other demons! His Skaven stood out for their striped, colourful clothing.

As far as overall trends go, there seem to be relatively few conversions, and the basing is well, basic! What is of interest is that studio paintjobs

appear to be en vogue, perhaps due to the lack of other inspiration around (notably the lack of internet). In terms of painting, you can see that high contrast pays off, as is most notable in Mark Dance's jetbike- the highlights around the face are brighter than anything else on the model, instantly drawing your eye to it. It appears that this is the first Demon where plastics start to make their mark, with two one-piece figures picking up trophies in Fantasy Single.



UK 1994

Category Count: Nine
Must see entry: Roy Scorer's dreadnought

This must have been the time I got into Games Workshop, as there are one or two models that bring back a lot of nostalgic feelings. First and foremost is Neil's Slayer Sword winning Rune Priest. If memory serves me well, there was also a Scandinavian painter in White Dwarf producing excellent Space Wolves, and probably eventually led to me buying them when they were re-released as a plastic upgrade kit about 3/4 years ago.

This year was about the little touches. Freehand banners, 'that' special effect on the Warp Spider's gun, and bits on bases. The overall style was still bright and vivid, with many adventurous colour schemes. Given the emphasis in recent years on the use of colour theory, it would be worth looking through these in more depth to see if they hold up to it at all! Certainly no obvious sign of zenithal highlighting just yet, but Roy Scorer's Hellfire Dreadnought has some excellent colour transitions from light to dark red, making it this year's must see entry.



US 1994

Category Count: Ten
Must see entry: Luke Mackay's diorama

Our final US contest this issue is a mixed one. There are clearly some signs of improvement, but one or two of the entries would not make finalist by today's standards. There are some great moments of creativity, such as Luke's diorama with its clever use of effects. Some conversions have crept in too, such as the hair effect on the Chaos Sorcerer picking up Silver.

The army categories have been dropped, and the competition looks somewhat familiar to what we see today. This suggests that the ranges had been developed to the extent that there were enough quality miniatures for each category available. Just looking at the 40k vehicle category should be a massive nostalgia trip for the majority of our readers!

**CLOSING
DATE FOR
ALL ENTRIES
IS THE
2nd APRIL 1994**

GOLDEN '94 DEMON

THE 7th INTERNATIONAL CITADEL MINIATURES
PAINTING CHAMPIONSHIPS

The closing date for entries to the 1994 Golden Demon Awards is the 2nd April 1994. That means there are only five weeks left in which to finish your entries or paint-up one final model!

On the following pages, we give a complete list of categories for this year's competition. You can enter as many different categories as you like, so pop into your nearest Games Workshop Store to pick up a free entry form. This year it could be your miniature that wins a prize!



1994 GOLDEN DEMON AWARD CATEGORIES



1. Best Warhammer 40,000 Miniature

Any single Warhammer 40,000 miniature on a standard round slottabase.

2. Best Warhammer 40,000 Squad

This category is for the best Warhammer 40,000 squad chosen from the Squads section of the Codex army lists. Note: Space Marine squads must be full ten-man squads and not five-man combat squads. Other races may be chosen within the army list parameters (eg. Striking Scorpions 5 models, Dark Reapers 3 models, Death Skull Mob 5-20 models, Snotling Herd 2-10 bases plus Runtherd, Genestealers 5 models etc). All models must be presented on standard slottabases.

3. Best Warhammer 40,000 Vehicle

This category is open to a single Warhammer 40,000 vehicle or Dreadnought model.

Coming next issue...



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