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*pages of
features
& reviews*

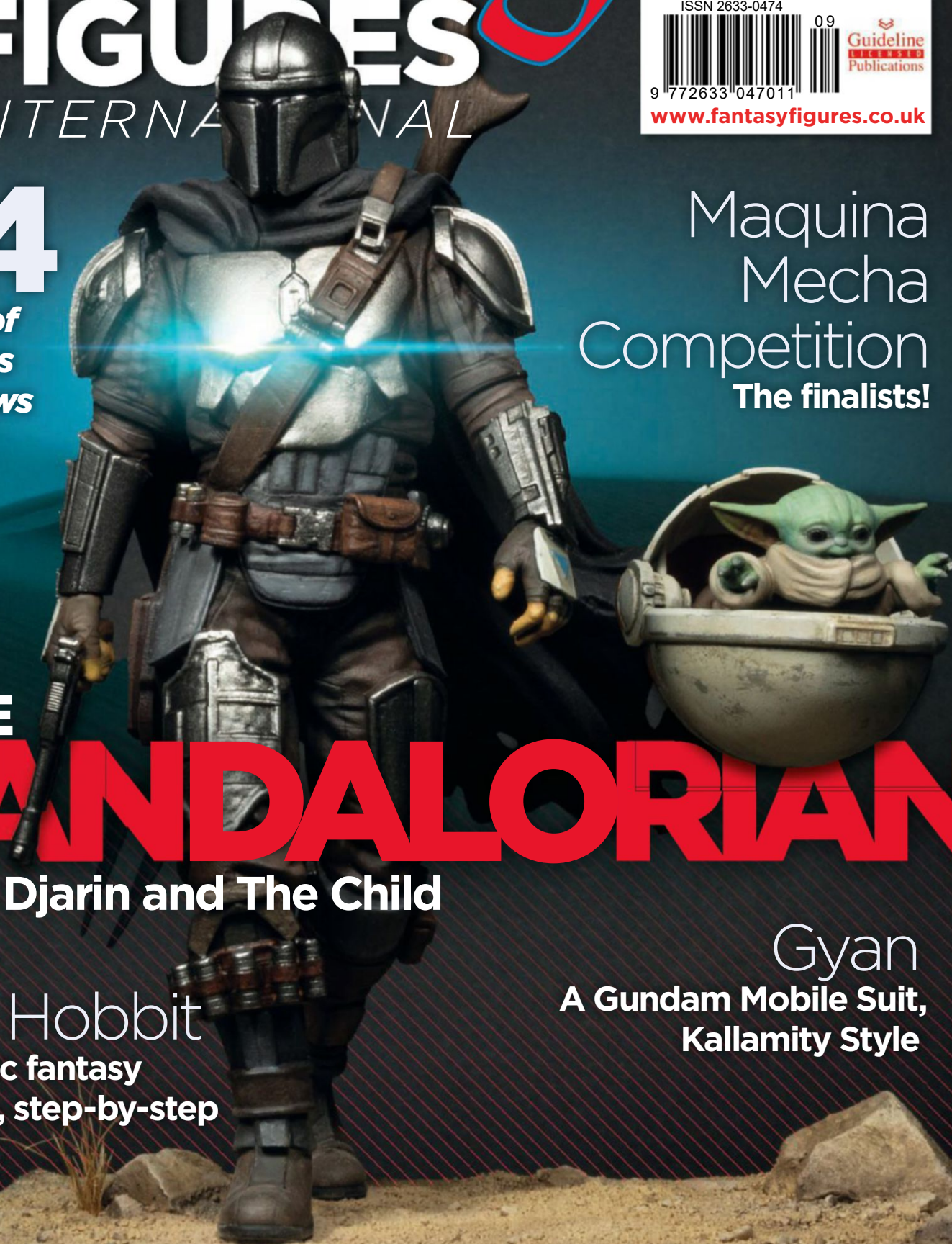
Maquina
Mecha
Competition
The finalists!

THE MANDALORIAN

Din Djarin and The Child

The Hobbit
A classic fantasy
subject, step-by-step

Gyan
A Gundam Mobile Suit,
Kallamity Style



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Inside Issue 9



A Child's Dream



The Hobbit



Face to Face

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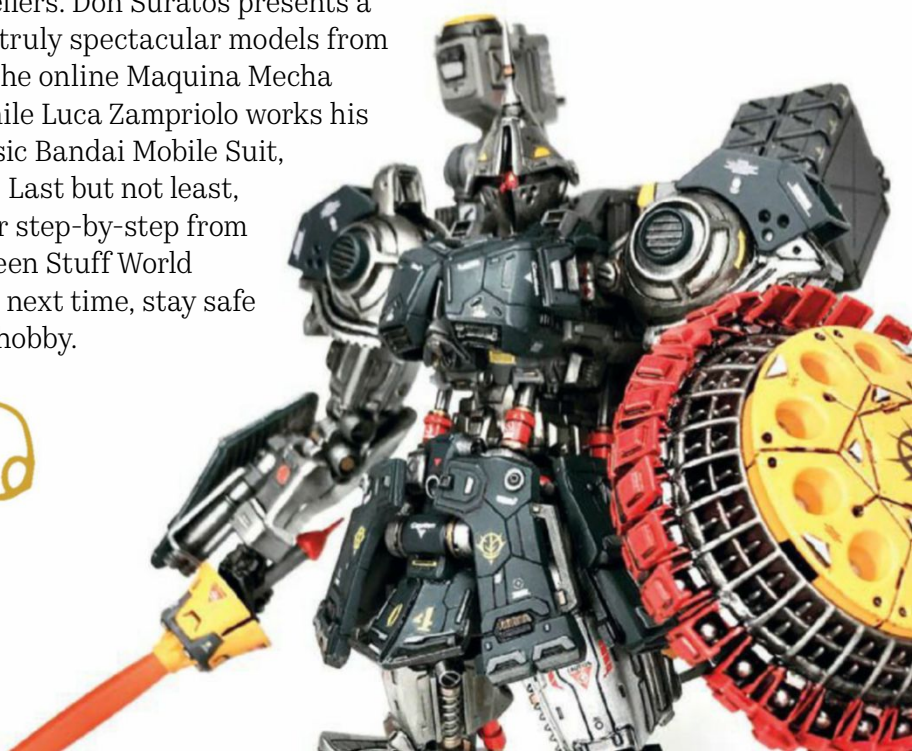
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3D technology has been around for a few years now, but I'm beginning to feel that it is on the verge of transforming the way in which everyone of us pursues our hobby. I remember a few years ago now talking to the guys at Forgeworld and them explaining how computer-generated, 3D-printed models had replaced the traditional masters that they created their moulds from, citing the Acastus Knight that was about to be released as an example. As a military modeller I've been used for a couple of years now to using the 3D-printed accessories that the likes of Spanish company FC Modeltrend produce, while companies such as Alternity Miniatures mix up traditional and digital forms of sculpting to produce their resin figures. Until recently, however, home 3D printers were not able to produce figures and accessories to the level of detail that most modellers would be content with (and the poorer quality 3D prints available on eBay and elsewhere are testimony to that). That is now changing and home 3D printing to an acceptable quality is a reality. Sites like Gambody now offer .STL files, the file format created by stereolithography CAD software, and the ability for us all to have amazing miniatures at the press of a button. Will this digital revolution in modelling banish traditional forms to the museum? I doubt it (no more than the ability to read your favourite magazine on your Smartphone or tablet has sounded the death knell of traditional print media), but it will certainly provide us with opportunities that would have been unthinkable just a couple of years ago.

We can see what 3D printing can do with a fantastic Mandalorian project by a new name to these pages, Spanish modeller Andreia Rodrigues. For Star Wars fans, we have a second example of what can be produced with .STL files in the shape of the AT-PT, modelled by one of our regular contributors, José Luis Lopez. We have something altogether more traditional, though no less original, in the form of a spectacular fantasy vignette by Diego Cuenca Vidal, while classic fantasy doesn't come anymore classic than 'the Hobbit' painted by another Spanish master, Eduardo Fernandez. We continue our regular series of interviews with some of the UK's finest miniature painters as Robert Lane speaks to Hedley Coppock. We've also got something special this month for Mecha modellers. Don Suratos presents a gallery of some truly spectacular models from the finalists of the online Maquina Mecha competition, while Luca Zampriolo works his magic on a classic Bandai Mobile Suit, Kallamity style! Last but not least, we have another step-by-step from the Creative Green Stuff World workshop. Until next time, stay safe and enjoy your hobby.

David

David Grummitt,
Editor-in-Chief



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3.- Gently rub the brush over the surface details of the model to **highlight them and enhance the volume.**



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Meet the Manufacturer

First Legion



Something a little different for this month's 'Meet the Manufacturer'. We did have one of our usual interviews lined up, but sometimes things don't quite go to plan. As many readers will know, Guideline Publications also publishes a bi-monthly magazine for Toy Soldier collectors and historical figure enthusiasts, *Toy Soldier Collector & Historical Figures*. One of the stalwarts of that magazine is an American-based company called First Legion.

First Legion is truly a company of collectors for collectors, established by hobbyists wanting to share the best the hobby had to offer with other collectors. Its founders, Matt Pavone from the USA and Constantine Sudin from Russia, were collectors of figures from various companies, but none



Aztec priestess



of them seemed to fully be able to meet their collecting desires. They wanted superb quality, historical accuracy, and a tremendous of choice for the most intricate and accurate dioramas and wargames possible. The problem was that they were looking for simply did not exist, even across many different figure makers. It was because of this lack of suitable products that they decided to go ahead and create their own company to make products how they felt they should be made. As you can see from their extensive figure ranges, the guys take a great level of pride in everything they produce. The company was formed in 2007 and released its first products in 2008. Since that time, they have released literally hundreds of figure sets, expanded into several new figure ranges, and have rapidly built a brand that has become synonymous with quality, detail, and historical accuracy. Simply put, First Legion figures are widely regarded as among the finest in the world and the best value in the price/quality matrix with a depth of figure ranges that is without parallel.

The bulk of their range is historical and in the traditional Toy Soldier scale of 60mm. The metal figures cover a huge range of historical periods from Ancient Greece to the Napoleonic Wars. They also produce a more limited range of 40mm resin historical



figures (covering the Napoleonic Wars and Crusades), principally designed for diorama builders and wargamers, and 1/35 World War II resin figures, again designed with the diorama modeller in mind. More recently, First Legion has also expanded into 75mm metal figure kits. Their first releases, a French Revolutionary infantryman standing in a relaxed pose, with his musket and smoking a pipe, and a standard bearer from the same period, are beautifully sculpted pieces.

Of principal interest to readers of this magazine, however, is their new range of 28mm Fantasy figures. The scale is what is sometimes known as 'Heroic 28mm'; in other words, an average human figure comes out at 32mm from head to foot. These are simply stunning classic fantasy subjects which can be used for gaming or as pieces for the display cabinet. At present the range covers the main non-human races of the traditional Tolkien-inspired fantasy universe: dwarves, elves, goblins, ogres, trolls, giants, dragons, orcs, the undead, minotaurs, vampires and werewolves. As you can see from the examples here, these are quite spectacular figures. The quality of the sculpting and casting is first rate, using a vacuum casting technique with high-quality silicon moulds, and they will complement the wide range of similar figures available from other manufacturers, such as Games Workshop and Reaper. What surprised me was how reasonably priced they are: the Bultur Minoataur (ref. 28140) is only \$15.95. There is also a range of 28mm 'Femmes Fatales' – rather Amazonian-looking female figures that range from female fantasy warriors to Aztec priestesses. These figures are stunning, reminiscent of the fantasy art of Frank Frazetta, and also available in 75mm.

You can see the full range at First Legion's very helpful website (www.firstlegionltd.com), but in the meantime here are some examples of their 28mm Orc range painted



A selection of First Legions
28mm Orcs



by that giant of the figure painting world, Russian artist Kirill Kanaev, and the 28mm Aztec Priestess from the 'Femmes Fatales' and an Ogre Mercenary painted by the very talented Alexander Kataurov. ■

Contact
www.firstlegionltd.com



Bultur Minoataur

News and Reviews

We review the hottest releases from across the hobby.

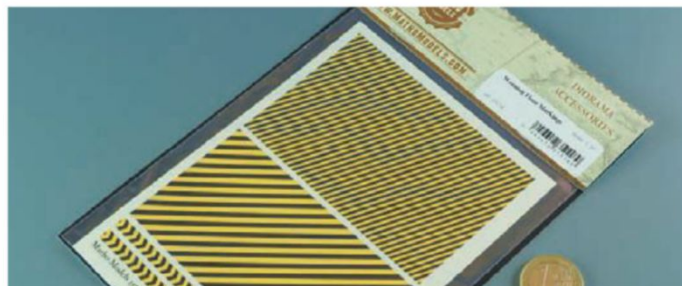
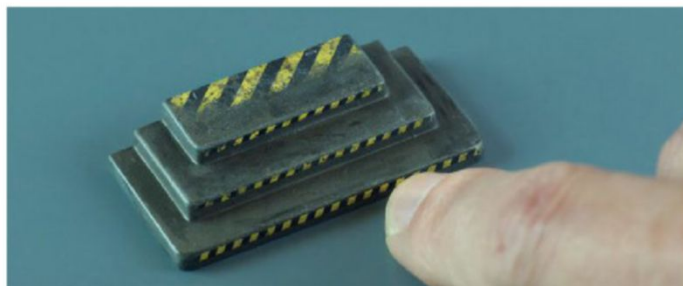
Matho Models

Belgian company, Matho model, produce a wide range of model accessories ideal to add extra realism to any post-apocalyptic or Sci-Fi modelling project. They have a variety of printed, laser-cut and photoetch in their catalogue, and the latest additions to the range include a set of photoetch letters, '1,5 - 2,0mm - all Scales' (ref. 80008), which will prove useful for making signage or even adding badges to larger figures. Other items include 'Shop Front Signs' (ref. 35120) which, in addition to the obvious signage applications, could also be used on boxes and cartons to add realism. The more 'Modern Warning Floor Markings' (ref. 35118) and 'Warning & Danger Signs' (ref. 35116) could be used to enhance figure bases and dioramas in both modern military and post-apocalyptic scenes.

Matho products are available through a wide range of suppliers or directly from them via their internet site or their eBay shop. Check out their website at www.mathomodels.com.



Matho Models 35116 Warning & Danger Signs 1/27



AK Interactive

Spanish company AK Interactive are best known for their paints, weathering products and books, but they also have their own range of resin kits and accessories designed for figure and post-apocalyptic modellers and painters. 'Crash Landing' (ref. RAGE002) is the second figure in their new RAGE range. It looks a very nicely sculpted and cast 90mm figure in ten separate parts, including the engine and base as a large and impressive single moulding. I'm not quite sure of the inspiration behind the figure, but it shows a suitably attired female post-apocalyptic warrior sitting



astride the engine from a crashed jet plane. The boxart paint job by Eduardo Fernández (see more of his work elsewhere in this issue) and Rubén González is superb and I'm sure it will have many hobbyists wishing to emulate their work. You can see the full AK Interactive range and purchase the figure directly from www.ak-interactive.com.





The Chernobyl Nuclear Disaster of 1986 has, as we have seen in these pages, inspired a host of popular fiction movies, books, video games and, of course, post-apocalyptic modelling ideas. Ukrainian firm ICM have a range of Chernobyl-inspired kits, including Soviet military vehicles and personnel (such as the ZiL-131 KSShM truck presented as a radiation monitoring vehicle, ref. 35901, Rubble Cleaners, ref. 35903 and Deactivators, ref. 35904) and fire fighters (an AC-40-137A Fire Truck and Crew, ref. 35902). In their newly released 2021 catalogue they have announced 'Chernobyl #5: Extraction' (ref. 35905), a set of four civilian figures (two adults, two children and luggage). No images of the figures themselves have been released, but the photo on which they are to be based suggests they will have a utility for a wide range of post-apocalyptic settings. Watch this space! See www.icm.com.ua for details of the full range.



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El Greco Miniatures

El Greco Miniatures have recently taken delivery of a range of new fantasy figures. Mercury Models 'Stalker in the Bunker' (ref. MER-5426) is a superbly sculpted and cast 54mm classic Stalker figure by Ruslan Vorobyov. The rifle is a separate 3D-designed piece by Oleg Derbasov. This joins a growing range of 54mm Stalker figures by this Russian company. The figure comes with a base which can be modelled with the door either open or closed. At 54mm the figure is noticeably larger than the 1/35-scale figures offered by the likes of Alternity Miniatures, Evolution Miniatures and Royal Model and is designed to be painted as a single display piece. We'll be bringing you a larger feature on this beautiful figure in a future issue. See www.mercury-models.com for details of the full range.

'Kyra' (ref. BC7507) is a lovely 75mm figure by Spanish company Black Crow Miniatures. Sculpted by the very talented Raul G. Latorre, it comes with a base and comprises five resin parts. Kyra is a Halfling Rogue, designed to stand alongside the other characters from Black Sun Miniatures' classic RPG range of figures. See more at www.blacksunminiatures.com.



Stalker in the Bunker



Hyacint



Finally, from one of my favourite small resin manufacturers, ZabaArt Studio, we have 'Hyacint' (ref. ZAB-A72). This is a typically enigmatic piece, as we have come to expect from the Czech manufacturer, and is beautifully sculpted and cast. You can see the full range and some more high-resolution photos of Hyacint at www.zabaart.com. You can order all these figures, beating the Brexit-inflicted blues, directly from El Greco Miniatures (www.elgrecominiatures.co.uk).



Alternity Miniatures

News of an important release this issue by Marco Riolo of Alternity Miniatures. Alternity Miniatures are the premier manufacturer of 1/35-scale post-apocalyptic

modelling figures and accessories and their new releases 'Tank Boy' (ref. AM84) and 'Mescal Boy' (ref. AM85) are great additions to the range. Both are inspired by a fantastic piece by Belgian performance artist Thomas Dubief. They were sculpted and the boxart painted in 3D software by Robert Reale, giving fantastically realistic proportions and first-class quality to

the finished resin figure. Moreover, you can read the full story of how Marco and Roberto realised these figures, from concept to production, in Guideline Publications' forthcoming After the Apocalypse book, which should be available to pre-order by the time you read this. See www.alternityminiatures.com for details of the full range of post-apocalyptic figures and accessories.

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Neko Galaxy



Neko Galaxy, available through Mr Lee's Minis and through their own website, have announced a stunning clear resin limited-edition version of their 'Nalani the Desert Born'. Designed by Piotr Czajka of Neko Galaxy and sculpted by Miroslaw 'Dorimster' Dimitrov, it is a quite extraordinary piece and, as you can see from the stunning paint job executed by Arnau Lazaro Azcarate, will make for something quite special on the competition table or in the display cabinet. At present, only 120 pieces are planned to be released (and only only twenty through Mr Lee's Mini's), but hopefully this won't be the last we see of this amazing figure. See www.nekogalaxyminiatures.bigcartel.com for more details.



Andrea Miniatures

Classic horror from another Spanish manufacturer, Andrea Miniatures in the form of 'Blood Thirsty' (ref. S9-B35). Andrea Miniatures are one of the longest established names in figure painting and are unusual, to a degree, these days in continuing to produce figures in both resin and white metal. 'Blood Thirsty' is a large, 1/10-scale bust featuring a female vampire who appears to be draining the blood from the severed head of her latest victim into a cup. Nice. It's a complex multi-part kit, comprising a resin torso, plinth, head, severed head and arm, and a white metal cloak, hair, hand and cup. A figure like this takes a little more preparation and modelling skills than some of the other resin figures available, but the quality of the sculpting and casting is first class. The pattern on the vampire's bodice is particularly well done and will be a challenge to paint! It comes securely packed in foam in a cardboard box and is a quality product. Our thanks to Andrea Miniatures for the review sample (www.andreaeurope.com).



AFTER THE APOCALYPSE

This book is post-apocalyptic modelling at its very best and will both inspire and inform you as you tackle your own modelling projects.

Guideline Publications is delighted to announce *After the Apocalypse*, brought to you by the team from *Fantasy Figures International* and Marco Riolo of *Alternity Miniatures*. This softback 84-page book brings you the very best in post-apocalyptic modelling, with stalkers, zombies and all manner of horrors from dystopian futures. It features seven previously unpublished articles, each covering a different aspect of post-apocalyptic modelling including figure painting, vehicle modelling and diorama building. Each article is fully illustrated with step-by-step photos, informative text, and extensive galleries of the finished model. Marco Riolo also explains the concept behind and the design of some new and exclusive new post-apocalyptic figures released by *Alternity Miniatures*. The book gathers together some of the world's foremost post-apocalyptic modellers, including Gabriele Leni, Vincenzo Lanna, Stefano Garbin and Antonio Casas Garcia. As well as the seven featured articles, there are stunning galleries of the best of post-apocalyptic modelling from the likes of Mirko Brechmann, Denniz Halo Hedin, James Craig and Marian Berg. This is post-apocalyptic modelling at its most innovative and creative and not to be missed!

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www.fantasyfigures.co.uk
or from *Alternity Miniatures*
www.alternityminiatures.com
and all good booksellers.



New Kit Releases



Manufacturer: Bandai Spirits
Title: Real Grade (P-Bandai) RX-93 v Gundam HWS
Kit Reference: N/A
Scale: 1/144



Manufacturer: Bandai Spirits
Title: Gundam World Sagoku Soketsuden Guan Yu Yun Chang v Gundam
Kit Reference: 5056755
Scale: N/A



Manufacturer: Bandai Spirits
Title: HG Build Divers: R Core Gundam II (Titans Colors) Hiroto's Mobile Suit
Kit Reference: 5061249
Scale: 1/144



Manufacturer: Bandai Spirits
Title: HG Build Divers: R Core Gundam II (G-3 Color) Hiroto's Mobile Suit
Kit Reference: 5061248
Scale: 1/144



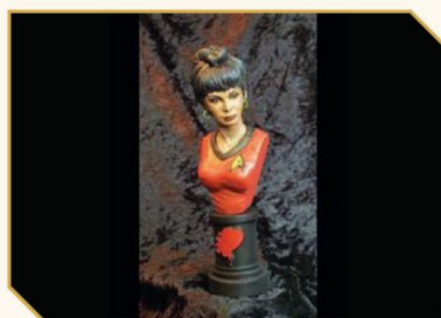
Manufacturer: Bandai Spirits
Title: HG Build Divers: R Try Slash Blade
Kit Reference: 5060764
Scale: 1/144



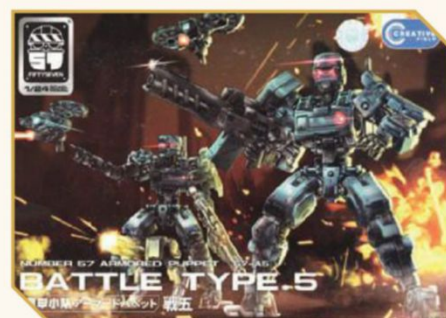
Manufacturer: Bandai Spirits
Title: HG Build Divers: R Double Rebake Rifle
Kit Reference: 5060759
Scale: 1/144



Manufacturer: Bandai Spirits
Title: Perfect Grade Unleashed RX-78-2 Gundam E.F.S.F. Prototype Close-Combat Mobile Suit
Kit Reference: 5060765
Scale: 1/60



Manufacturer: Black Heart Enterprises
Title: Nichelle Nichols Tribute Bust (Lt. Uhura)
Kit Reference: N/A
Scale: N/A



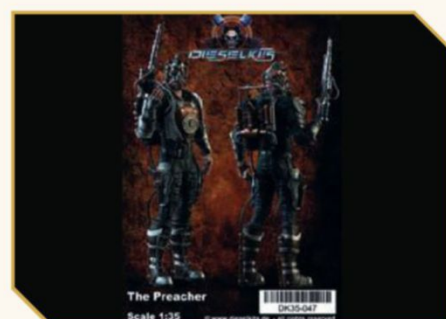
Manufacturer: Creative Field
Title: Number 57 Armored Puppet Battle Type 5
Kit Reference: 3
Scale: 1/24



Manufacturer: Creative Field
Title: Number 57 Armored Puppet Oni Flame
Kit Reference: 2
Scale: 1/24



Manufacturer: Creative Field
Title: Number 57 Armored Puppet Type 3
Kit Reference: 1
Scale: 1/24



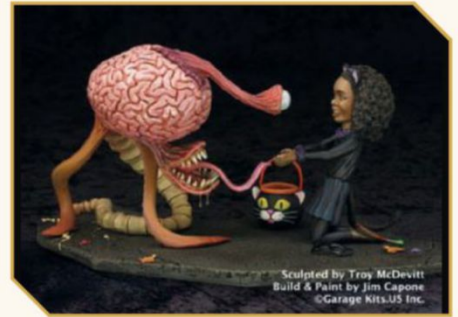
Manufacturer: Diesel Kits
Title: The Preacher
Kit Reference: DK35-047/DK24-040/DK16-020
Scale: 1/35, 1/24, 1/16



Manufacturer: Fantasy Flight Legion
Title: TX-225 GAVw Occupier Combat Assault Tank
Kit Reference: SWL35
Scale: 1/48



Manufacturer: Garage Kits US Colors
Title: The Vampire (Halloween Nightmare Series)
Kit Reference: N/A
Scale: 1/5



Manufacturer: Garage Kits US Colors
Title: The Brain (Halloween Nightmare Series)
Kit Reference: N/A
Scale: 1/5



Manufacturer: Garage Kits US Colors
Title: Avia, The Air Elemental (Denizens of ZO Series)
Kit Reference: N/A
Scale: 1/6



Manufacturer: Good Smile Company
Title: Moderoid USMC Exoframe AREX-03 'Toad'
Kit Reference: 119987
Scale: 1/35



Manufacturer: Good Smile Company
Title: Moderoid USMC Exoframe AREX-03 'Toad'
Kit Reference: 119970
Scale: 1/35



Manufacturer: Greenstrawberry
Title: Star Trek Miranda Class - Early Version
Kit Reference: FP14
Scale: 1/537



Manufacturer: Greenstrawberry
Title: Star Trek Miranda Class - Late Version (Dominion War)
Kit Reference: FP15
Scale: 1/537



Manufacturer: Greenstrawberry
Title: Colonial Pilot
Kit Reference: 132009
Scale: 1/32



Manufacturer: Kotubukiya
Title: BA Loudgale
Kit Reference: HG065
Scale: 1/24



Manufacturer: Kotubukiya
Title: Type 32 Model 1B JIN-RAI with Assault Unit
Kit Reference: FA117
Scale: 1/100

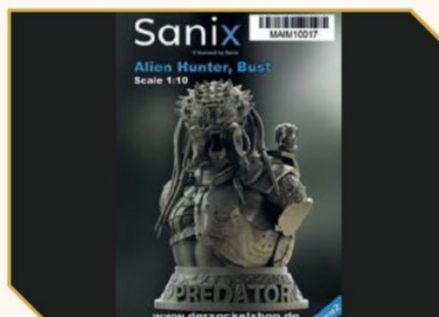


Manufacturer: Kotubukiya
Title: Heavy Weapon Unit 26 Wheel Grinder
Kit Reference: MH26
Scale: N/A

New Kit Releases *(continued)*



Manufacturer: Kotubukiya
Title: Heavy Weapon Unit 25 Knight Master Sword
Kit Reference: MH25
Scale: N/A



Manufacturer: MAiM
Title: Alien Hunter
Kit Reference: MAIM10017
Scale: 1/10



Manufacturer: MAiM
Title: Rambo (incl. Base)
Kit Reference: MAIM90003
Scale: 1/9



Manufacturer: MAiM
Title: The Masked Bad Guy #1
Kit Reference: MAIM16113
Scale: 1/16



Manufacturer: MAiM
Title: The Masked Bad Guy #2
Kit Reference: MAIM16114
Scale: 1/16



Manufacturer: MAiM
Title: The Masked Bad Guy #3
Kit Reference: MAIM16115
Scale: 1/16



Manufacturer: MAiM
Title: Begomol + Officers Soviet Assault Walker
Kit Reference: MAIM35812
Scale: 1/35



Manufacturer: MAiM
Title: Night Hunter #1
Kit Reference: MAIM10023
Scale: 1/10



Manufacturer: Mostorm
Title: Avengers Series: Rescue Mark XL IX
Kit Reference: 19
Scale: 1/9



Manufacturer: Rage Nucleon
Title: Mobile Suit RX-93-v2 High Mobility Backpack
Kit Reference: BC-T02
Scale: 1/100



Manufacturer: Rage Nucleon
Title: Mobile Suit RX-93 High Mobility Backpack
Kit Reference: BC-T01
Scale: 1/100



Manufacturer: Revell
Title: The Mandalorian: Razor Crest
Kit Reference: 06781
Scale: 1/72



Andreia Rodrigues paints a 3D-printed figure from the hit *Star Wars* show.

MANDALORIAN

Some of you may know me as the 'Modest Modeler' on Social Media. I am a military diorama modeller in the main but from time to time I like to dabble in Sci-Fi with a *Star Wars* diorama or by a figure from my favourite videogame. With the *Mandalorian* season 2 ending not long ago, we said goodbye to little Grogu (for now) as he left with Master Luke Skywalker to begin his training. As a huge fan of the series, I was surprised when my friend Bruno from Mad Rabbit Studio sent me an amazing figure of 'Mando' and the Child 3D printed from the STL files available on Gambody.

The Figure

The figure in 1/16 scale came in separate parts already free of the supports used in printed **(photo 1)**. The figure

was designed with Grogu in a shoulder strap bag carried by Din Djarin, but I didn't like this positioning as it wouldn't give 'Baby Yoda' enough

emphasis. I asked Mad Rabbit if they could help me re-create the crib that Grogu usually floats in, alongside 'Mando', to realise my idea for this small project. While I was waiting for the crib, I examined the figure to see where I could attach it without visible supports to get a real floating effect. The cloak was my best bet since its designed as if blowing in the wind on the left side of the figure. A week after,

I received the crib in the mail and I could finally test the placement. ➤

1



- I drilled a small hole in both parts and glued a small length steel wire, securing it with superglue, to the cloak to support the 'egg' (2).

Preparing the Parts

Before I started painting, I decided to try a different technique, used on large-scale figures like those by Sideshow Collectibles, that consists of washes and sponge stippling to create textures and, the most important part for me, to preserve the real metallic finish of the beskar'gam armour. The grey colour of the 3D-printed resin parts sometimes makes it difficult to identify imperfections and so with that in mind, I began to prime everything with One Shot Grey Primer (A.MIG. 2024) from AMMO to reveal any small defects and print lines (3).

After priming, I found some minor imperfections that I sanded down with 500 grit sandpaper. Once these had been removed, I polished the surface with 1000 grit to 5000 grit sandpaper to get a very smooth finish on the beskar armour and the crib (4). Other small defects, such as the print lines on the Mandalorian's clothes, were filled with a mix of Tamiya Basic Putty and Extra Thin Cement. I usually use this diluted putty mixture to create cast iron texture on military vehicles

but it is also very useful in covering print lines on organic/textured parts that would be ruined by even the finest sandpaper. It's important to note that dust from 3D printed resin is very toxic and you should wear a respirator and wet sand the parts to avoid the risk of getting dust particles in your lungs. I then primed the parts again with One Shot from AMMO to homogenise the surface, and dry fitted everything for the first time to check the composition of the figure and crib and evaluate the base size for later (5).

The Crib

I began painting with the crib. I had a hard time finding good reference pictures of it and I had to watch some episodes again and take screenshots. First, I painted the base colour using AMMO Cold Gray (A.MIG. 0119), followed with Silver (A.MIG. 0195), using the sponge chipping technique to create the paint flaking observed on reference photos (6). Some of the orange markings were clearer than others and I took some artistic license when painting the ones in the hard to see areas. I mixed an orange from 70/30 Light Rust (A.MIG. 0039) and Blood Red (A.MIG. 0121). The marks were then painted with a fine brush in a chipped effect on the top part, as well as the inside of the rear part with the orange mix. The brown interior was painted with Old Rust (A.MIG. 0042).

Then it was time for my favourite part: weathering! First, I needed a filter to change the tone of the base colour to provide an overall grimy appearance. For this I thinned Starship Filth Oilbrusher (A.MIG. 3513) with odourless thinner and applied it to the outside of the crib. Once it had dried, I applied the same, albeit

less dilute, as a pin wash along the panel lines, blending any excess with a clean brush damp with enamel thinner (7). The interior received the same treatment with Black Oilbrusher (A.MIG. 3500) but since it would be covered with the blanket, I didn't spend too much time on it. I highlighted some of the outside panels with pure White Oilbrusher (A.MIG. 3501) and blended it using a dry brush. After drying overnight, I finalised the crib with a coat of Ultra Matt Lucky Varnish (A.MIG. 2050) (8).

With the cradle completed, it was time to create the blanket with Green Stuff two-part epoxy putty. I mixed a small portion and let it rest for a minute or two, so it wasn't too sticky. In the meantime, I took a trip to the kitchen and stole a bit of clean film to cover the crib, so I didn't ruin its finish. Then I rolled the putty to a suitable thickness, wrinkled it to get an untidy blanket effect, and fitted it on the crib, adjusting the shape with a silicon brush (9). Twenty-four hours later the blanket was fully cured and I proceeded to prime it with One Shot from AMMO, followed by a base coat with Shadow Rust (A.MIG. 0043). I then applied a black wash to darken the areas in shadow. Once this had dried completely, I applied a highlight with a mixture of Shadow Rust and White to enhance the contrast (10).

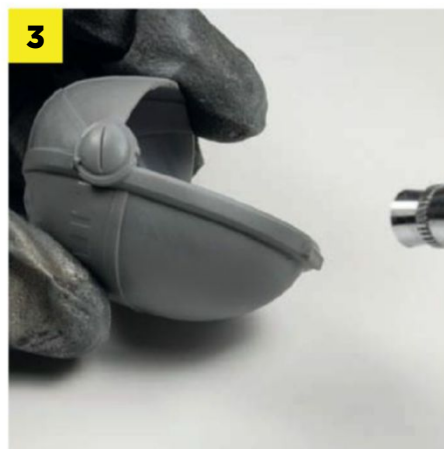
Lil' Grogu

Next it was time to paint little Grogu. I began to airbrush the base coats, using a blue-green mix of 50/50 Green Base (A.MIG. 0916) and Blue (A.MIG. 0086) for his face, and Earth (A.MIG. 0073) for the jacket. The hardest part were the very characteristic eyes, so I tackled these next and filled the eyes with Bone (A.MIG. 0122), followed by Old Rust

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for the big iris and Black for the pupils. For the shiny effect I applied a coat of Crystal Glass A (MIG. 0094) (11). With the eyes done, I glazed the shadow areas of his face with blue and used a lighter shade of the base color to create thin hairs. The ears

received a yellow glaze followed by a red glaze on the inner part of the ear. I also took the opportunity to glaze the cheeks and nose with red to obtain the characteristic pinkish tone. To finalise this part, Grogu was glued in place and the crib was ready to float (12).

The Mandalorian

Mando looked like he would be the easier part of this project but it required special attention to the beskar armour in order to portray the reflections of the ambient light. The secret of a good metallic finish is the undercoat and the way you apply the metallic paint, always using an airbrush for the best results. I started with two coats of gloss black across the armour, ensuring it was smooth and free of dust particles (13).

Then I dropped the pressure of my compressor to 12-15 psi and loaded the Silver (A.MIG. 0195) into the airbrush. The lower pressure ensures that the metallic particles in the paint don't dry in mid-air and avoids the flaky/glittery look that can sometimes occur as a result. When this had completely dried, I applied two coats of Alclad Aqua Gloss (A.MIG. 8212) to protect the finish of the armour (14).

Next, I masked all the armour parts and base coated the rest of the figure with a reddish brown mix. On the shadow areas I added a drop of black to the base mixture and airbrushed this concentrating under the arms and between the legs. For the leather belts and pouches I chose an orange-brown tone, for the boots a dark brown, and blue-grey for the padding below the chestplate. Then I diluted black paint and applied it as a glaze to the folds of the clothing and recesses of the figure. On the trousers and on the shirt/jacket I mixed a lighter tone of the red-brown base and used a stippling technique with the brush to create both texture and highlights at the same time (15).

The texture for the leather belt, pouches, and boots were similarly



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created using a piece of sponge and the mix of orange-brown with bone, stippling along the edges and where these parts would be weathered over time. I used a variety of orange-brown tones of the leather so it didn't appear monotone, some bits using more orange, while using more red in others. To tie everything together and enhance the contrast, I applied a wash to the recesses using diluted black

(16).

After the leather, I turned my

attention to the other small details, such as the guard on the right leg, which I painted with dark grey and covered with a satin varnish to differentiate it from the other pieces of armour. Next I painted his fingers in yellow and added the blue triangle to the plate on the gloves. The Grav Charges were base painted with silver and the leather painted as above, while for the red part of the charge I used Tamiya Clear Red (X-27) carefully applying it with a toothpick

since I didn't want to ruin my good brushes (17). The final step in painting the armour I left until the very end, applying a black pin wash to the deepest recesses and any panel lines. This step created even more contrast and succeeded in making the armour stand out even more (18).

For the cloak I chose a dark grey tone, which I applied with the airbrush, followed by a darker mix of the base coat for the shadows. The edges and the texture of the fabric were highlighted with a light drybrush of a lighter shade of grey. Attached to the cloak is the rifle, which was painted at the same time and using the same paints as the armour but with a small twist: I wanted to recreate

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the rainbow discoloration caused by the heat from the gun. I started with Crystal Black Blue (A.MIG. 0099) and airbrushed it on the ends of the fork at low pressure, followed by a mixture of the Black Blue and Crystal Red (A.MIG. 0093) for the purple hue in the middle, finishing with Crystal Yellow (A.MIG. 0097) near the barrel (19 & 20).

The Base

At this point, only the base for the figure was missing. I cut a chunk of blue insulation foam and covered the sides with 0.5mm styrene, so I didn't have to worry about damaging the foam and once finished it looked neat. The idea was to create a desert base, like Tatooine, and for that I glued some small stones in place and covered the base with various grades of sand. Once dry, I painted directly over the sand with Light Sand Grey (A.MIG. 0067). I decided to finish the base using oil paints. I prepared a mixture of Dark Brown (A.MIG. 3512), Medium Soil (A.MIG. 3522) and Buff (A.MIG. 3517) Oilbrushers on a palette. First, I applied a wash with dark brown on the stones and in random areas of the sand. Then I sped up the drying time of the wash using a hairdryer and started to shade the stones, applying Dark Brown dots on the lower parts and Buff on the top surfaces that were blended with the Medium Soil. The edges were highlighted with pure Buff, as were some small pebbles to create a more interesting appearance to the groundwork (21).

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All that was left to do was the final assembly, gluing Mando to the base with a very strong PVA glue. Note that I glued a length of steel wire to each foot before I started painting. The final touch was to dust a bit of sand pigment on Mando's boots to blend him into the groundwork (22).

Final Thoughts

Even though this was a surprise gift, it was one of my most enjoyable projects. I've put some techniques into practice that are not normally used on figures and it made for a very enjoyable modelling experience. Getting the appearance of the clothes right using a limited selection of colours was the hardest part but I'm very happy with the final result. I hope you have enjoyed the article and learned something new with the techniques I've used in this project. Please follow my work on Facebook and Youtube. Just search for 'Modest Modeler'! ■



BE INSPIRED

The Mandalorian 3D Printing Figure is available to download from www.gambody.com, just search for 'Mandalorian'.

Available from Revell in October will be Moff Gideon's Outland Tie Fighter. (2018 Lucasfilm Ltd.)



Modelling the Mandalorian



The Editor looks at some of the options for projects inspired by the new Star Wars series.

The *Mandalorian*, starring Pedro Pascal as the series' eponymous hero, is set in the Star Wars universe, five years after the events of *The Return of the Jedi*. The first series aired on Disney+ in November 2019, the flagship programme of the new channel, and the second series in October last year. A third series is in the making. I won't give a synopsis of the story, but if you've been living on a desert island for the last year or so (or don't

have a subscription to Disney+), the series follows the adventures of a lone Mandalorian bounty hunter, Din Djarin, who is hired by the remnants of the Galactic Empire to capture 'the Child', an alien named Grogu whose connection to the Force may offer Moff Gideon, the leader of the remaining Imperial forces, a way back to power. Instead of handing 'the Child' over, Djarin goes on the run, seeking to protect his charge from those who would do evil with him.



As far as models of the characters and vehicles featured in *The Mandalorian* is concerned, there is a growing number, in terms of plastic,



Din Djarin's Razor Crest will be released by Revell in 1/72 scale in the autumn. (2018 Lucasfilm Ltd.)



action figures and the new 3D-printed technologies. First, it's worth pointing out that many of the characters and vehicles seen in *The Mandalorian* are already available in miniature, as they have featured in previous Star Wars films or spin-offs. Bandai, for instance, do as superb 1/24 kit of the Imperial Speeder Bike. Bandai and Revell are the leading producers of Star Wars model kit and, although Bandai don't seem to have announced any new plastic kits, Revell have two slated for release this year. Djarin's personal ship, the Razor Crest (which is eventually destroyed by Moff Gideon's cruiser), is to be released as a 1/72-scale plastic kit in October. Revell will also release an Outland Tie Fighter, a variant of the standard Imperial Tie Fighter with folding wings, one of which was piloted personally by Gideon himself.

In terms of figures, there are



Abilio Piñeiro Grajera's
3D-printed
model of IG-11.

quite a few high-quality collectable action figures of characters from *The Mandalorian* by companies such as Sideshow (www.sideshow.com). Bandai S.H. Figuarts similarly produce a very high quality Mandalorian action figure which can be enhanced in the same way as Roberto del Cima did with their Boba Fett figure in issue 4 of this magazine. For modellers, another route is the increasing number of



IG-11 as seen
in the first
series of *The
Mandalorian*.
(2018
Lucasfilm Ltd.)

high-quality 3D printed models available both as figures and as .STL files to be printed at home. Sites like Gambody have the .STL files to download and the results achievable from these kits are evident in Andreia Rodrigues's article in this issue. Abilio Piñeiro Grajera is currently building and painting a 3D-printed figure of IG-11, a droid bounty hunter is destroyed by Djarin in its efforts to capture 'the Child' but who is later reprogrammed and becomes a nursemaid and protector of Grogu. The figure, which looks superb, stands about 12cm tall.

I'm sure the range of *Mandalorian*-inspired models will expand over the coming months and more cool characters and vehicles will emerge as series 3 hits our screens. Whatever happens, *FFI* will be there to bring you the very best in Star Wars modelling. ■

Imperial Speeder Bikes and Scouts, as seen here in *The Mandalorian*, are available in 1/24 scale from Bandai. (2018 Lucasfilm Ltd.)



AT-PT



**Jose Luis
López** builds an
unusual Star
Wars vehicle.





The beautifully designed 3D-printed parts ready for assembly.

The AT-PT (All-Terrain Personal Transport), designed by Rothana Heavy Engineering, was designed to transport single troopers into complicated and challenging combat environments. They were the precursor of the heavier AT-ST and AT-AT. Well-liked by troops, they were widely used across the galaxy and were effective against enemy infantry, but their original armament of a twin blaster and grenade launcher proved ineffective against armoured objectives and bunkers.

The AT-PT L.R.H.P was a highly specialised vehicle used for a short time before the arrival of the AT-ST and AT-AT. They were employed to patrol the endless plains of desert and frozen planets, where victory went to those who could locate and destroy the enemy first at distance. A high-precision velocity energy gun was installed on the basic AT-PT to enable it to knock out soft-skinned enemy vehicles.

Sensors, communication and surveillance devices were also added to increase the effectiveness of the vehicle and its ability to survive on the battlefield. The twin laser guns were primarily used in close

combat, while the smoke

grenade launchers were a useful addition to conceal the vehicle once located by enemy. Sufficient supplies and ammunition were carried by the modified vehicle to allow a three-months patrol. Never before had the imperial soldiers had so much protection and capability to seek and destroy enemies, but as these improvements doubled the cost of the AT-ST, all were withdrawn from service, despite it being three times more effective than its successor! Who cares about the survival of clones anyway!

The Model

We're living in exciting times for modellers: 3D printing provides an affordable way to create our own models, as well as to download model templates and print them at home. The revolution is still in its infancy and, as fans of Sci-Fi, we can say the future is now. I'm sure that in a few years' time every modeller will have a 3D printer at home and we will buy the printable files, not the kits. I have mine already, so have the joined the revolution!

Alvaro Rodriguez is not only an excellent modeller in the traditional way and a beloved friend, but he is also a visionary. In fact, he opened my eyes to this new world of 3D printing and made me a convert. As a Star Wars fan, he



The assembled model. You can see the various plastic parts (in light grey) added from plastic tank kits. Utilising plastic kit parts is reminiscent of those original Star Wars model makers back in the 1970s and 80s.

designed this small and cute vehicle, providing me with an early sample. Unfortunately, I'm not a nice guy and the first thing I did was to change the basic design (a really beautiful and well-designed kit) into a serial killer, a more aggressive 'Bad Boy'.

The basic kit is really easy to assemble. It's well-engineered and made with an easy to work with resin, albeit a little brittle. Once the pieces are cleaned and sanded – which will require a few hours of sanding, as with any other resin model – the kit can be assembled in fifteen minutes or less. For the new ventral gun I used a 35mm cannon from Takom's 1/35-scale Flakpanzer Gepard kit, while the additional details came from several sources, but principally from Hobby Boss 1/48-scale T-34 kits, which include engines and full interiors. Tank interiors, I find, are a priceless source of parts for Sci-Fi modellers!

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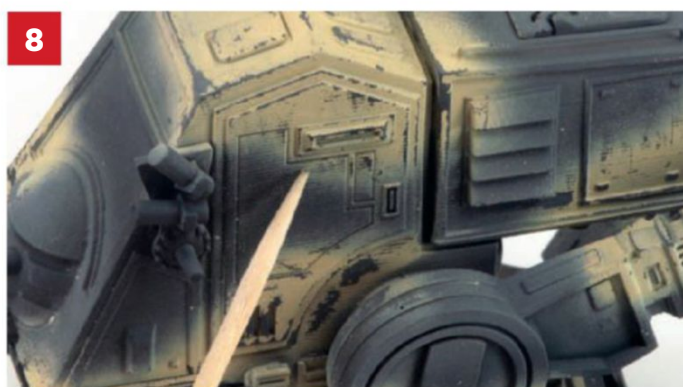
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► Painting the Hunter

The paint scheme is inspired by the World War II British Long Range Desert Group (LRDG) vehicles and camouflage. I was inspired by the stories of how these brave men operated deep in enemy territory, just how I imagined the AT-PT in action. Let's see how I painted this one, step-by-step.

Primer (5): A good coat of primer is always necessary, not only to provide a uniform base colour but as a good base to ensure the paint will adhere properly to the kit's surface. This is especially the case when using a mix of materials, such as resin and plastic.

Grey Base (6): For the grey base I used a dark grey, made by simply mixing black and white. I then added some highlights by adding white and following a zenithal pattern (that is, imagining an overhead light source).

Hairspray technique (7 & 8): The hairspray technique is a well-known technique used by AFV modellers. It's a really effective and easy way to make a heavily chipped and worn paint surface but requires some practice. First, apply an even coat of hairspray or a chipping fluid on the areas that will show the chips. I used AMMO's Scratches Effects (A.MIG. 2010). Let

this product dry for a couple of hours. I then applied German Sand Beige (A.MIG 027) mixed with Thinner (at a ratio of 30:70 thinner to paint) and let it dry for at least 30 minutes. After that, using your airbrush or a brush, wet a small part of the camouflaged surface with water. Don't try to work on all the surface at the same time but proceed a section at a time. The water will penetrate the water-based acrylic camouflage paint, reacting with the Chipping Fluid. When the Chipping Fluid is activated, it begins to dissolve, losing its adhesive qualities and lifting the paint off with it. Using a toothpick for small chipping and a brush for larger areas, I began removing portions of the camouflage paint, taking into account the fact it's impossible to control exactly the way in which the paint flakes off. Try to practice on old kits before you apply it on your new project. It's a relatively easy technique but requires patience and can easily be overdone. As the AT-PT is a small vehicle, I applied the camouflage across the model at the same time. With larger models, it's best to apply the camouflage over the base colour in sections or the paint will cure, meaning that water will not be able to penetrate properly and activate the Chipping Fluid or hairspray.

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Painting the Gun (9): I painted the ventral gun using Alclad metallic paints. It's important to apply a gloss black primer before spraying Alclad paints. This will ensure good adhesion and a perfect metallic finish. I used Alclad Primer (ALC305) and Duraluminium (A.MIG 8203) as a base colour and Jet Exhaust (A.MIG. 8208) to add some weathering. Other details, such as the antennas, spare boxes, wires, and so on, were also painted at this time. I used AMMO's acrylic paint for this. I love their versatility as they can be applied equally effectively with an airbrush or with a brush.

Sealing the Kit (10): Before applying the weathering with oil paints and enamels, it's necessary to protect the previous painting steps with a varnish. I used Tamiya Clear (X-22) thinned with their acrylic thinner (X-20A). This will not only protect the paint surface, but it will also allow the washes to run smoothly along the kit's surfaces, as well as in panel lines and around the details.

Decals (photo 11): I use decals from several sources on my Sci-Fi kits as the original kits tend not to include many decals. In my opinion, stencils and tactical symbols add realism to

any kit. Cut them carefully with scissors and do not forget to apply decal solutions to ensure they conform perfectly to the kit's surface.

Washes (12 & 13): I applied two different washes. First, I applied a light wash over the dark grey surfaces. I mixed it from oil paints, using white, Raw Umber and Naples Yellow. A dark wash was then applied over the beige surfaces, mixing Afrika Korps Wash (A.MIG 1001) and PLW Deep Brown (A.MIG 1618). I used AMMO's Odourless Thinner (A.MIG. 2018) in both washes.

Dust on windshields (14): I like using Vallejo Matt Varnish (70.520) applied with a brush over glass to mimic dust and dirt. Just apply the varnish and let it dry. The effect is really satisfying.

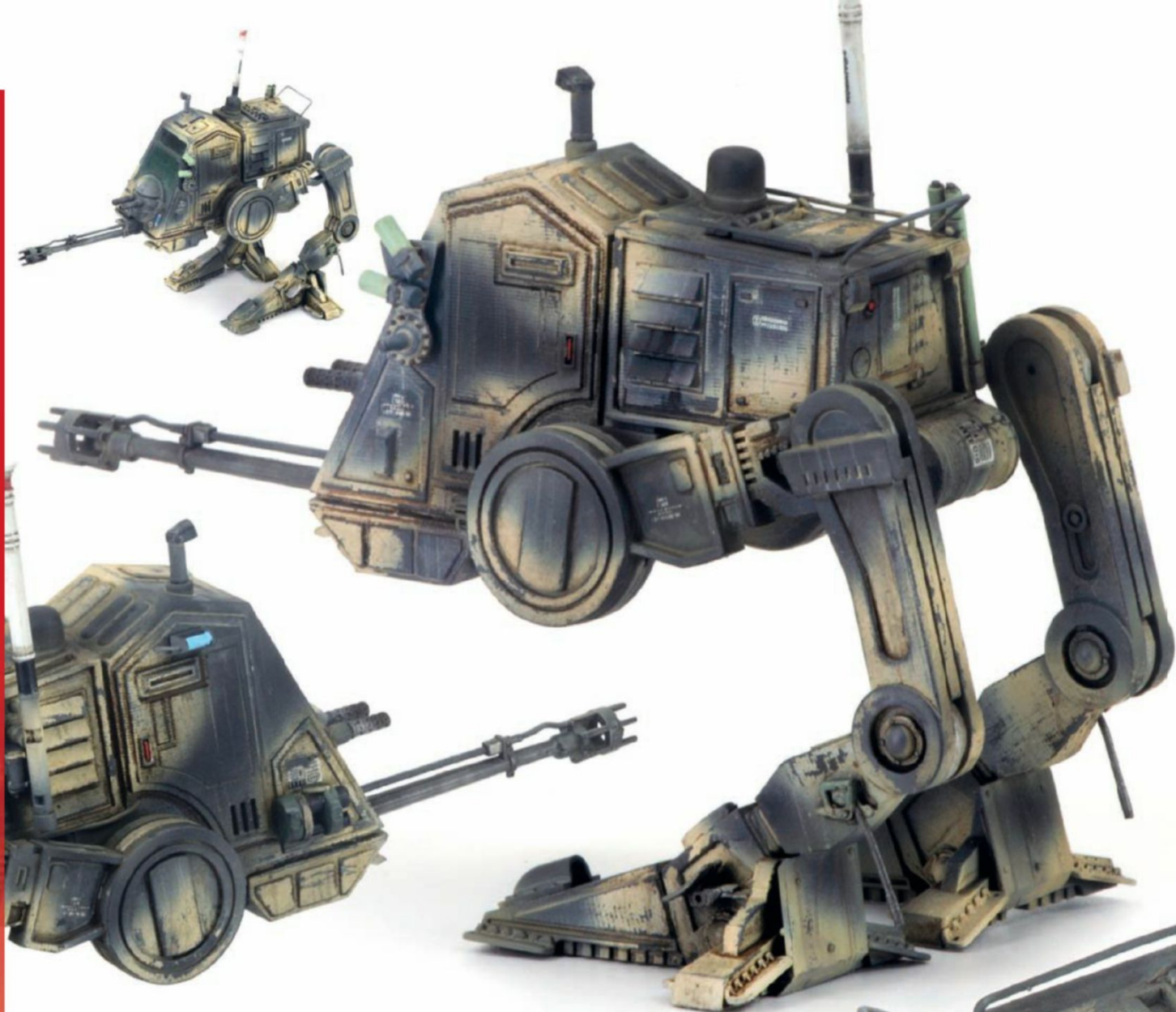
Dirt (15 & 16): I applied streaks of dust and dirt using watercolour pencils. Simply apply the effects on the surface and blend them in using a cotton bud or a fine-pointed brush moistened with water. I love Caran D'Ache watercolour pencils because they are hard enough to make fine and well-defined effects.

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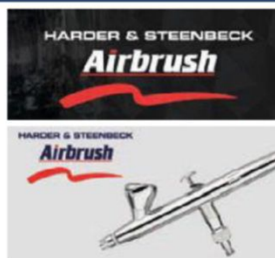
- **Clear Lenses (17):** A beautiful, coloured transparent effect can be achieved on lenses using clear acrylic paints. Just add a drop of one of these paints over the surface and let it dry in that position for a few minutes.

The End

I never really feel I finish a kit. There's always room for improvement or extra details here and there. I used to 'finish' a kit and then let it sit on a shelf for a couple of weeks. Then I take it down and look at it again with a fresh pair of eyes. I always find something I can refine or improve. Now, I can't wait for Alvaro's next production! ■

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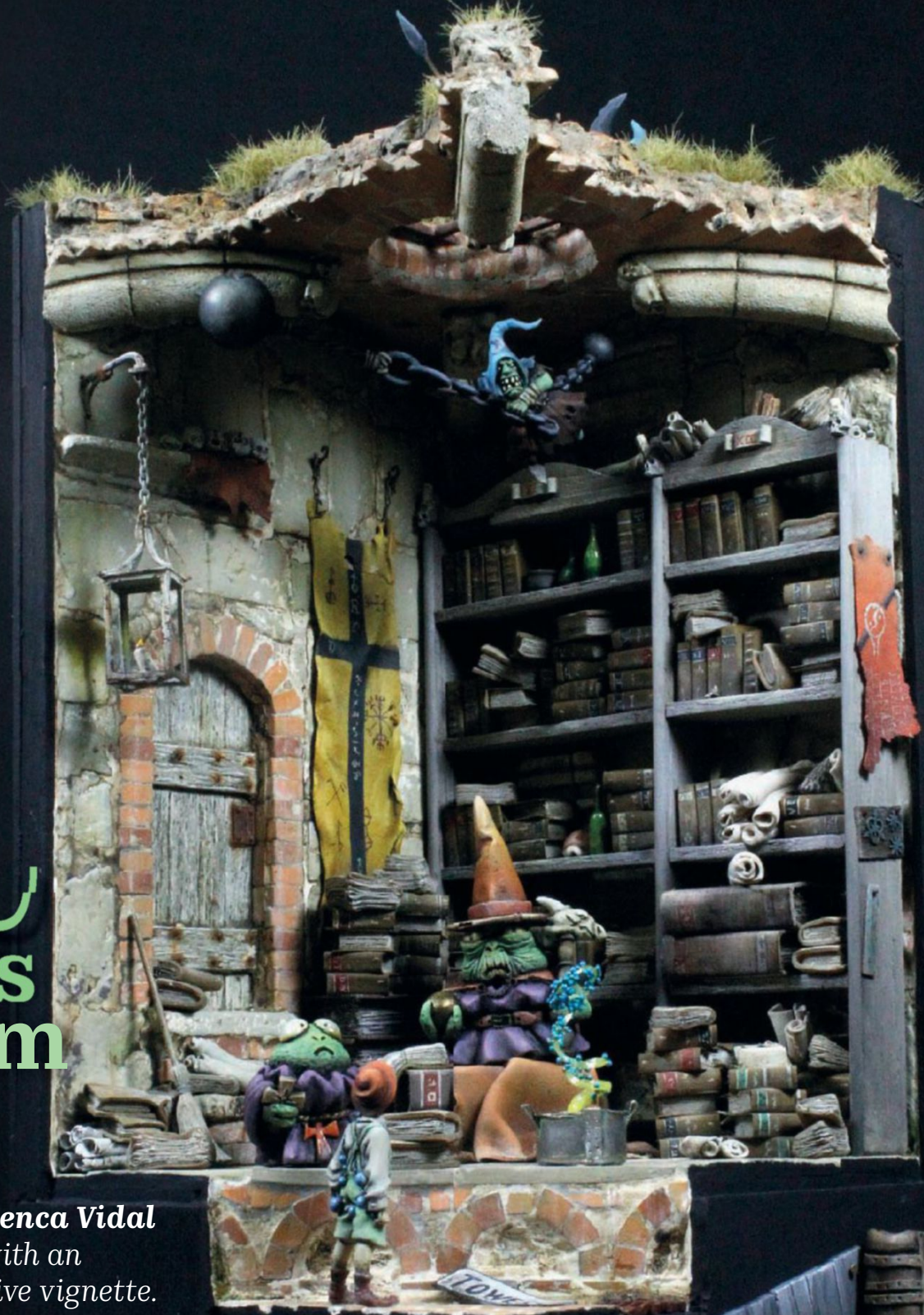
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a Child's Dream



Diego Cuenca Vidal
returns with an
imaginative vignette.

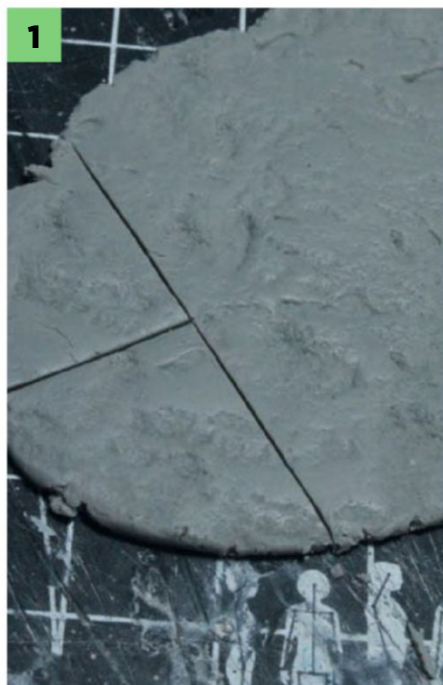


Agapur 'the Old Man' was initiating the spell, the one that took him weeks of study in the oldest grimoires in the fortress library. Two moons ago, his lord, the Elector Duke of Teotuburg, had given him access to the forbidden area of the library so that he could study those accumulations of knowledge, closed to the sight of the living for centuries. His loyalty had just been tested during the recent attempted assault by a horde of Goblins, in which his spells had been crucial to the successful defence of the fortress. This ultimately inclined his lord to allow him access in exchange for promises of new spells to protect the fortress and kingdom.

The troubadours were still recounting the terrible events that occurred long ago, due to the ambition of a wizard who had tried to control the forces on the other side and ended

up freeing them throughout the kingdom. Such was the fear caused by the activation of this arcane knowledge, that the books that could open them had remained underground and closed for centuries.

Agapur was not thinking of his lord or the protection of the kingdom when he deciphered the spell, he was only thinking of acquiring more power, such power that no one, not even the warlock council of the Tower of Ascan, could overshadow him. Lost in thought and totally focused on the spell, he did not hear the slight movement that came from above, from the vault that overlooked the backyard of the fortress. He could not hear it, neither he nor his assistant, but perhaps that could be the salvation of the entire kingdom? Perhaps the Goblins had somehow been sent to kill him, precisely so the terrible powers contained in the spell were not released?



The idea for this vignette came from a book. I started by making a 'magic' book out of putty, and then I thought of making a base for it with a wizard reading it. Then it occurred to me that it could be a scene from a child's dream. I thought about putting walls at the base, hence the bookshelf and the ribbed vault. This is one of those vignettes that evolved and took shape as I was building it.

This vignette then represents an underground vault, part of a fortress, where a frog-wizard has his study-laboratory. At one point and while performing one of his spells together with an assistant, a group of goblins sneak through the skylight of the roof in an attempt to steal the many secrets and treasures that they assume the wizard has hidden there. This whole scene is seen through the vivid imagination of a child, hence 'the Child's Dream'.

Composition

The key to any successful vignette or diorama is composition. The main elements of the vignette are the wizard, his assistant and the cauldron, while the goblins attack from above. The most important of the secondary elements are the shelf with the books and, placed on the right and offset to the left by the door, the shelf with the skulls and the lantern. In this scene several layers are superimposed that help to give it depth and create the necessary medieval and fantastic atmosphere. The second background (the one furthest away from the

viewer) is made up of the walls of the vault themselves and the door on the left. In front of this are the secondary elements, which form the first background of the scene. In front of these we have the intermediate plane, which is comprised of the stacks of books and the stairs that come out from the door and that surround the main elements from behind and the sides. Ahead of all this is the foreground where the main elements are placed. All of this is then framed by the architecture of the vault, deliberately left incomplete so as not

to obscure the view. The hole in the roof, through which the goblins enter the vault, also provides a continuity between the top and the bottom of the vignette.

To emphasise that the whole scene is essentially the product of a child's imagination I have introduced a slice of 'reality' into the vignette. I did this in two ways: first, by actually placing the child on the base in a street scene from 1940s London and, second, lower this part of the base and offset it to the left. Together with the vignette's title, this hopefully enables the viewer to understand what is going on here. A further aspect of continuity between the 'real' and the 'fantastic' are the tiny blue spheres coming from the wizard's cauldron



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wall were textured by simply pressing them with real stones then cutting them to size (photo 1). The bricks were also made from Super Sculpey putty in silicone moulds.

I began by laying the floor slabs, leaving a small space between each to later fill with plaster. The still wet plaster was simply wiped away with a wet brush, leaving it in the spaces (2). I placed the smaller bricks at the front, on the 'real' pavement area, and glued the supports of the two walls, which were made with two Forex sheets. I then glued different-sized stones to these walls. My aim here was to keep the appearance random, a mixture of the natural rock of the vault and the man-made additions designed to support the structure. Once the various stones had been added, any gaps were filled with plaster. The door to the wizard's vault was made from balsa wood, textured with a wire brush and Tamiya Putty (3). A key part of building the basic structure of the vignette was the size of the base. In fact, during construction, I decided to raise the floor of the vault by about

4cm to make a clearer distinction between the fantasy and 'real' parts of the vignette.

To make the ribbed vault I used a cork mould carved into the shape of the vault upon. I then made the brick roof, adding the bricks one by one, gluing them together with PVA glue. On top of the bricks, I placed several layers of kitchen towel, soaked with PV glue, to ensure that it could be removed from the mould without breaking (4 & 5). The ribs of the vault were carved from Balsa Foam pieces, textured and glued to the internal part of the vault (6). I glued plastic skulls to the ends of these ribs, filling the gaps first with plaster and then with Tamiya Putty. The skylight in the vault's roof was then filled with a lattice of plastic rods. Once the vault roof was in place and secured to the walls, the ground around the vault's skylight was textured with Vallejo's European Thick Mud (26.807) (7).

I then turned my attention to the interior of the vault. Initially I had built a rather rustic-looking bookcase but discarded this in favour of a

9



➤ and which also appear in the figure of the boy. I thought they could make an interesting magical connection between the different elements of the vignette.

Building the Vault

The building blocks of the vignette are the stone and bricks. I made the stone from three different materials to give a variety of textures: Super Sculpey putty (the floor slabs and part of the walls), plaster (the stone blocks of the walls) and Balsa Foam (part of the walls and the ribs of the vault). This putty needs to be baked for about fifteen minutes at a low-temperature. The larger stones on the

10



more refined item. This was carefully scratch built using fine plywood (8). The bookcase needed to be filled with books and I made these in three different ways. The larger ones had a balsa wood interior and cardboard covers, others had a Forex interior and tin foil covers, and a third group (on the bookcase and all over the vignette) were made from Super Sculpey putty (9). In the case of the first two, the edges of the interior balsa wood or Forex pieces were textured with a steel bristle brush to simulate pages, while the final category were simply sandwiches of very thin sheets of putty.

The cauldron was formed from pewter foil. I cut the base with a circle cutter and then formed the sides, glued in place with cyanoacrylate. I filled any gaps with Tamiya putty and gently sanded it smooth, before adding the rivets and handles (10). To make the swirl of magical energies coming from the pot I heat-stretched a length of clear yellow plastic. I glued this to the base of cauldron, poured in some clear acrylic gel and then used the same gel to stick some tiny spheres to the stretched plastic. The other important element was the lantern that hangs in the foreground. This was also scratch built from plastic profiles (11).

Painting

To begin with the entire vault was given a solid coat of grey primer. The base colour for the walls was a mixture of Vallejo's Khaki Yellow (70.976), White (70.951) and Scale75's Artic Blue (SC05). The walls were highlighted by adding more white to the mixture and were shaded with Khaki Brown (71.024) (12). The floor slabs were painted in the same colours and then lightly airbrushed with Light Brown (71.027). They were similarly highlighted by adding some White and shaded with English Uniform (70.921) and Hull

11



12



13



► Red (71.039). The brickwork was picked out in Orange Red (70.910) and Hull Red before everything was sealed with a coat of Vallejo Gloss Varnish (28.530) (13). Once this had dried I applied a layer of plaster over the brickwork with a spatula, removing the excess with a wet brush, to replicate the mortar. The same process was carried out on the stonework too (14).

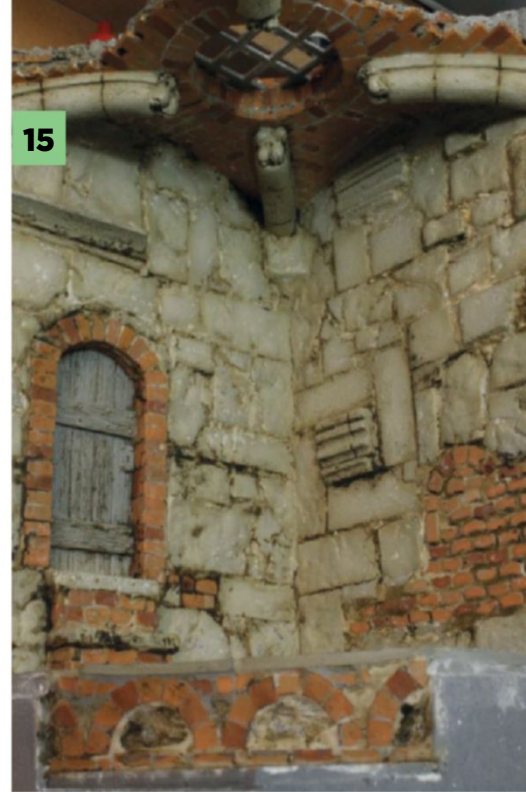
The next stage was to apply an overall wash with brown oil paint. This had two purposes: first, it tinted the mortar an appropriate colour and, second, began the process of weathering the stone and brickwork (15). I then took the plunge with the

14



time-consuming process of adding tiny dots of various coloured oil paints across the vault, blending these into the surface with a soft brush moistened with thinner (16). I used various greens and yellows on the vault roof to mimic the appearance of damp and mould. Green oil paint was used in the corners of the vault

15



and around the door to replicate damp and mould (17). The bars of the skylight were painted with rust-coloured acrylics and weathered with a wash of dark brown oil paint. When this had completely dried I applied some areas of very dilute red and orange acrylics. The final step was to replicate drips and streaks on the walls using water-soluble pencils (18).

Painting the Figures and Accessories

The bookshelves were painted in various shades of grey and then weathered using the same 'oil dot' method employed on the walls. There were a lot of books to paint and I had

16



17



18





to find a way that was reasonably efficient in terms of time, but which maintained a high standard. The books were mounted on pieces of wood (and each numbered so I knew how they slotted back onto the shelves) and then airbrushed with Vallejo acrylics. The highlights and shadows were similarly airbrushed, before the titles and any other details were painted by hand (19). Scrolls made from putty were placed among the books and also painted with acrylics (20).

The banners introduce a nice splash

of colour and I chose a palette that would complement the other colours in the vignette. The red one was painted with a mixture of Orange Red, Hull Red and Scale75 Tenere Yellow (SC10), while the yellow one was Transparent Yellow (70.937), shaded with Hull Red and Khaki (70.988) and highlighted with White. The black cross was masked and airbrushed, while arcane symbols were copied from the Internet and carefully painted by hand (21). The other important (and numerous) accessories included skulls, candles and pieces of drapery all similarly painted, highlighted and shaded with acrylics.

My approach to figure painting here was a little chaotic. The frog figures,

from an unknown manufacturer, I had picked up some time ago at a model show, while the little boy was from Andrea Miniatures (ref. S4-S1). The goblins, of course, are various pieces from Games Workshop's old Night Goblin range. I primed all the various figures grey before airbrushing the base green, primarily Scale75 Spring Green (SC47), on the wizard, his assistant and the goblins. They were shaded by adding Vallejo Olive Green (70.967) and some Hull Red, and highlighted with Tenere Yellow, Light Green (70.942) and Hataka Lemon

19



20



21



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23



► Yellow (A222) (22 & 23). I then used Silly Putty to mask off the green, before airbrushing the tunic colours, this time using Tamiya acrylics. All the airbrush work was then refined with a paint brush.

25



Final Steps

The final pieces of the jigsaw were designed to tie everything together and add those last details. I added some grass tufts from Landscape in Detail to the ground above the vault. Pigments were then applied to tie everything together and give a suitably dry and dusty look (24). On the piece of pavement on which the boy stands I added a plastic drain cover from a MiniArt accessories kit, using plaster to blend it into the brickwork. I also added a street sign to emphasise that the boy is standing in the 'real world' (25). Finally, I made a nameplate for the diorama from balsa wood, painting it in acrylics

24



26



before weathering it with oil paint and sculpted a grimoire from putty to place alongside the nameplate (26). The final addition was a lantern with a candle inside it, carefully brush painted with acrylics.

And with that the vignette was complete. This was a really interesting and challenging project, testing my skills of composition, but also employing a wide range of modelling and painting techniques. ■

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'In a hole in the ground there lived a hobbit. Not a nasty, dirty wet hole, filled with the ends of worms and an oozy smell, nor yet a dry, bare, sandy hole with nothing in it to sit down on or to eat: it was a hobbit-hole, and that means comfort ... This hobbit was a very well-to-do hobbit, and his name was Baggins. The Bagginses had lived in the neighbourhood of The Hill for time out of mind, and people considered them highly respectable, not only because most of them were rich, but also because they never had any adventures or did anything unexpected: you could tell what a Baggins would say on any question without the bother of asking him. This is a story of how a Baggins had an adventure, and found himself doing and saying things altogether unexpected.'

J.R.R. Tolkien, *The Hobbit*
(George Allen & Unwin: London, 1937)

THE HOBBIT



Eduardo Fernandez paints the Tiny Leads figure.

Thus begins one of the most famous and incredible tales that English literature has given us: The Hobbit written, of course, by J.R.R. Tolkien. This is the beginning that gave life to a whole incredible world, called Middle Earth that continues in The Lord of the Rings and the Silmarillion and that has ended up becoming one of the highest-grossing film franchises through the incredible work of Peter Jackson. Although when it was published it was regarded as no more than a children's story, in time the tales of Middle Earth have taken their proper place in the canon of English literature, shaping the fantasy worlds imagined by countless authors subsequently.

The Miniature

'The Halfling', is a 75mm figure made by the Spanish

company Tiny Leads. It represents an inhabitant of The Shire, which I have chosen to identify as 'Bilbo Bolson'. The brand has a very particular vision of Middle Earth, distancing itself from the aesthetic that many illustrators and, particularly, film makers have featured in recent times. Their imagining of a Hobbit more closely resembles Tolkien's original descriptions and is closer to the adaptation by Ralph Bakshi, in his 1978 animated version of *The Lord of the Rings* than to the universe of Peter Jackson. The figure is a beautiful casting, with hardly any mould lines and free of defects, and within minutes it was assembled and ready for painting. The model comprises only two pieces of resin. It has a very striking anatomy and a face full of personality. He carries a backpack, loaded with details and objects, in which his sword 'Dardo' stands out.

Painting



First, I primed the entire figure using AK Interactive's Black Primer (AK757) applied by airbrush. I apply several thin layers, diluting the primer 50/50 with Thinner (AK470). Once the primer was dry, I airbrushed White (AK11001) from above, replicating the direction of the light and picking out the natural highlights and shadows. I used AK Interactive's Third Generation Acrylics throughout this article.



I then began with the head, using the airbrush again to apply the basic skin tone. This was an equal mixture of Base Flesh (AK11064) and Beige Red. I like to keep my painting neat, so covered other parts of the figure with AK Interactive's Plastic Putty for Camouflage.



At this point I always paint the eyes, as the remaining work will be done with the paint brush, so there is no risk of damaging them. 75mm figures really allow you to paint a lot of detail into the eyes. I made the decision to direct Bilbo's gaze to the side, since the figure is somewhat rigid and that allowed me to present it at an angle to the sides of the base. It also allows me to make a connection between the figure and the viewer.



I gradually added Beige Red to the flesh base colour to begin to define the shape of the face, ending with pure Beige Red.





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'I suppose hobbits need some description nowadays, since they have become rare and shy of the Big People, as they call us. They are (or were) a little people, about half our height, and smaller than the bearded Dwarves. Hobbits have no beards. There is little or no magic about them, except the ordinary everyday sort which allows them to disappear quietly and quickly when large stupid folk like you and me come blundering along, making a noise like elephants which they can hear a mile off. They are inclined to be fat in the stomach; they dress in bright colours (chiefly green and yellow); wear no shoes, because their feet grow naturally leathery soles and thick warm brown hair like the stuff on their heads (which is curly); have long clever brown fingers, good-natured faces, and laugh deep fruity laughs (especially after dinner, which they have twice a day when they can get it). Now you know enough to go on with...'

J.R.R. Tolkien, *The Hobbit*
(George Allen & Unwin: London, 1937)

5



► The highlights are added by the addition of some yellow to skin tone. For this I added Sunny Skin Tone (AK11055) to the basic mixture. I carefully began to pick out the highlights, adding three different layers of highlights. The final highlight was a mixture of Basic Skin Tone and Light Flesh (AK11050). I used this to define the final highlights, small details and fine lines on the Hobbit's face.

7



I applied glazes to different parts of the face: magenta on the nose and ears, turquoise on the beard, violets and reds elsewhere. Finally, I outlined the darker areas and the scalp line with black.

9



The figure does not have sculpted strands of hair, so I wanted to add that effect with paint. I added the highlights first by defining the general shape and then progressed to thin lines replicating individual strands of hair.

6



The shadows were added in the following order: Shadow Flesh 29 (AK3014), Shadow Flesh 29 (AK3015) and Reddish Black (AK3016). I moved from light to dark, keeping the paint very diluted. The face gradually gains depth, but it's important to build up the effect slowly and not exaggerate the contrast.

8



I chose to give my Hobbit blonde hair, as it would add some light to the whole scene. I applied a base coat mixed from Light Brown (AK11100) and Grim Brown (AK11112), applying a couple of thin coats for a uniform coverage.

10



Little by little I lightened the hair colour, giving the appearance of shine. The length of the highlighted strands defines the amount of shine.

11



The finished painted face and hair.

Clothing

12



The Hobbit should be well dressed and appear to be of reasonably high social standing, as that is what Tolkien tells us in his book. I wanted to make his clothing reflect this so opted for a rich burgundy tone for his waistcoat. I began with equal parts of Black Red (AK11098) and Wine Red (AK11096). The highlights were added with Amaranth Red (AK11086), then Ochre (AK11099), while it was shaded by adding more Black Red and, finally, Black (AK11029).

14



The finished waistcoat.

16



Having started from a dark shade as a base, the shadows are not difficult. I always avoid pure black, and instead used Rubber Black (AK11027).

13



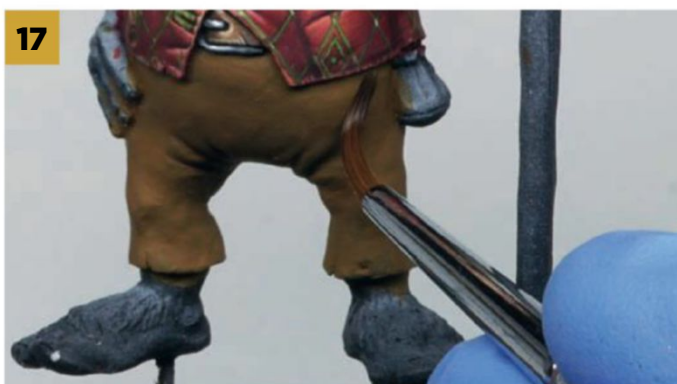
I painted a pattern of lines forming diamonds all over the waistcoat. I used a complementary colour to red, in this case Olive Green (AK11147). This was highlighted with Golden Olive (AK11139), following the pattern of highlights already on the waistcoat itself.

15



The Hobbit's shirt was to be white, which is always a challenge to paint. I think the most important thing is to get the shadows correct. I always start with a shade of grey, working up to white on the top-most highlights.

17



For the trousers I decided to stick with the same palette as I'd used for the waistcoat. I wanted a warm colour so used Orange Brown (AK11101) for the base color, darkened with a little Grim Brown.

18



For the trousers I decided to stick with the same palette as I'd used for the waistcoat. I wanted a warm colour so used Orange Brown (AK11101) for the base color, darkened with a little Grim Brown.

20



This was slow work, trying to make small dots, very close together but still distinct.

22



The finished Hobbit. I punched the wings of a butterfly out from a sheet of styrene, painted it and added it to the top of the staff for an additional point of interest.

19



For this I simply began adding small dots of a lighter colour. I continued superimposing layers of successively smaller and lighter dots.

21



Finally, I painted the hands and feet, using the same palette as employed on the face.

23



I painted the backpack as an old and much-loved item. The base was Deep Brown (AK11102), shaded with Leather Brown - Standard (AK11110) and highlighted with Medium Orange - Standard (AK11078), while the worn areas were added with Light Earth - Standard (AK11115).

Groundwork



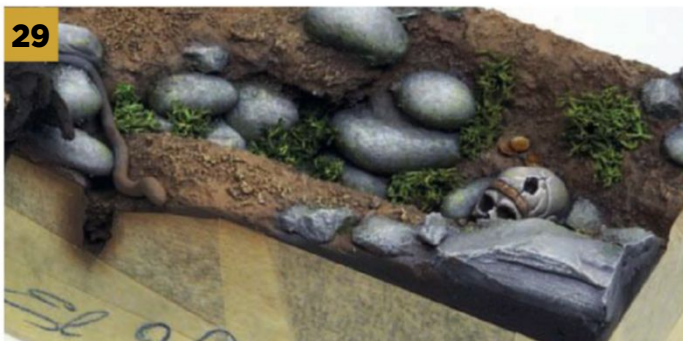
My intention was to place the figure on a small base with a lot of vegetation and an element of water. For this I found a wooden base that had a natural hole in one end, into which I put some small stones and a small piece of tree branch. The base was then covered with Neutral Texture for Earth (AK8023, which would both texture and colour the terrain. I also added some sand and stones, as well as a skull on the riverbed. I also sculpted a little snake crawling out from beneath the log.



The stones were painted in various shades of grey and similarly highlighted to show the reflection of light.



I used the good old dry brush technique to enhance the texture of the groundwork and stones.



I then turned my attention to the riverbed. First, I painted the skull, bearing in mind it would eventually be covered. I also added a few gold coins and added some algae to the stones with Slimy Green Dark (AK026).



An overall coat of Black Primer ensured that the holes and recesses were suitably dark and then I airbrushed the entire piece with various browns, ranging from Chocolate (AK1113) to Medium Sand (AK11034). I tried to imagine how the light might reflect off the ground to add the highlights.



To give the base more depth, I applied a dark brown wash using AK Interactive's Enamel Wash for Wood (AK263). This was concentrated in the areas of natural shadow.



30



31

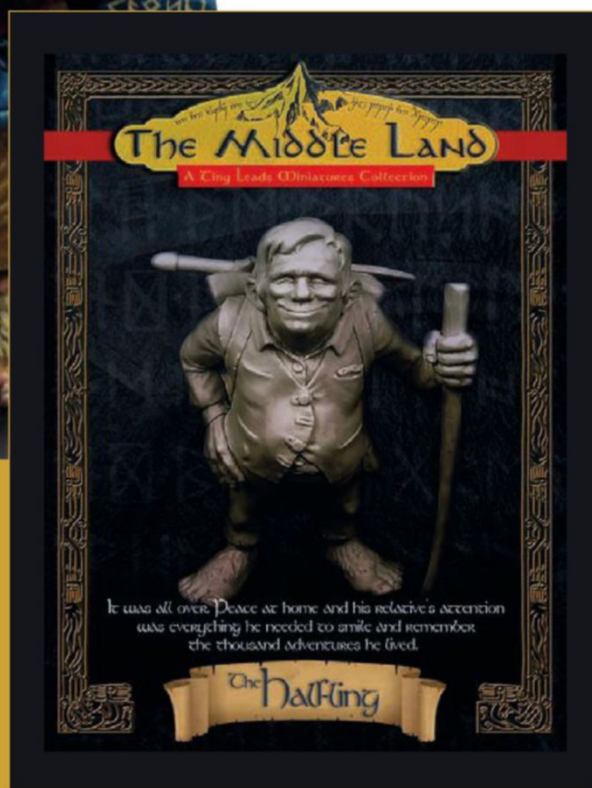


I added some larger pieces of moss and vegetation between the stones on the riverbed.

Final Thoughts

This is a great figure and provides a quite different take on the Hobbit than the one we are used to. I feel this captures the fantastical world of Middle Earth wonderfully well. I also greatly enjoyed the AK Interactive 3rd Generation Acrylics. They performed beautifully and the range of colours is very impressive. ■

► The finished base. I painted the fallen tree trunk and snake and then added the water. I added the water using AK Interactive acrylic Water Gel (AK8002). I added the first layer and allowed it to dry for 24 hours. I added a small fish I'd made and painted earlier and then added the second layer.



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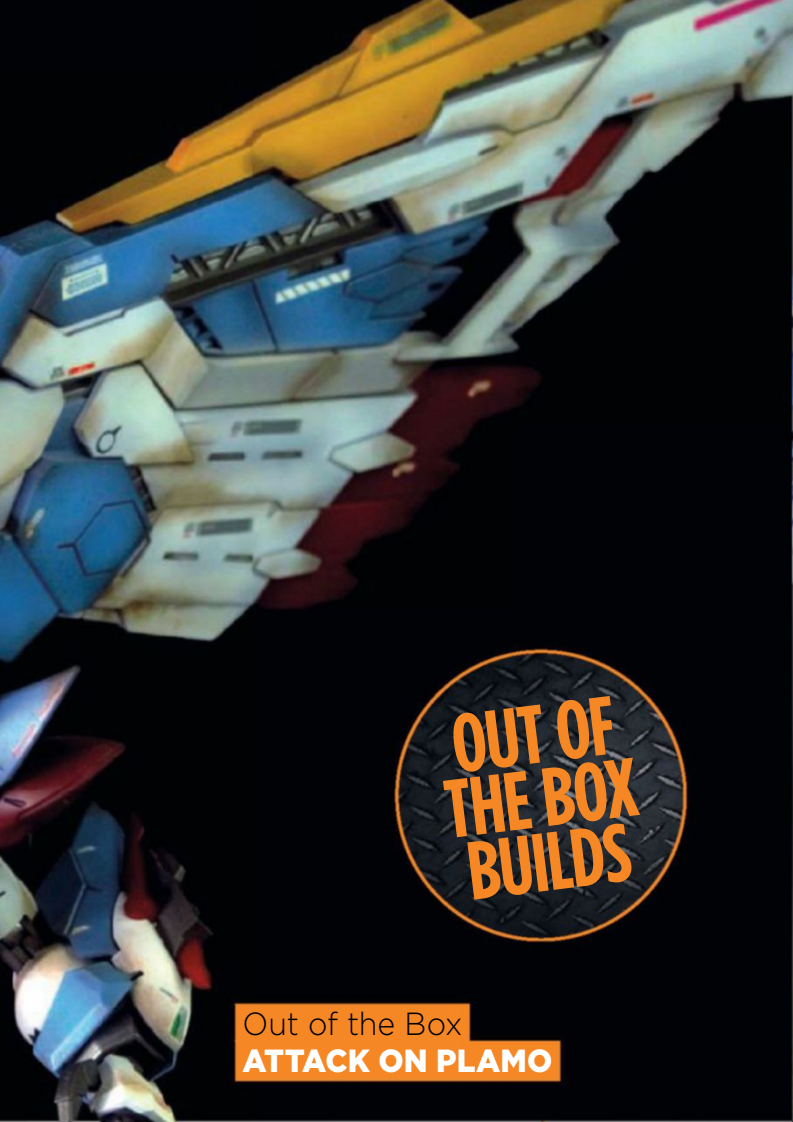


Don Suratos presents the finalists of the world's premier online Mecha competition.

The Maquina Mecha Competition is an online Mecha modelling event that ran from 8 July to 8 December 2020. It has some big name sponsors – of which *Fantasy Figures International* is one – and some great prizes. Contestants could enter as many Mechas as they wish in three different categories: an out of the box build, dioramas and a custom category. The entries weren't limited to Gundam models and Zoids, Armored Core, Frame Arms, Kallamity and other resin and plastic kits were equally welcome. The only caveat is that the Mecha hadn't previously been entered into competition. Now the competition is closed, we're delighted to present the finalists in each category. The Mechas have judged by a panel of international award-winning Mecha modellers and the winners will be announced in our next issue. Check out their Facebook page for more photos of stunning models!



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Submission of Entries



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Out of the Box
ATTACK ON PLAMO



Out of the Box
CONTROL FREAK



Out of the Box
DALVAREZ



Out of the Box
DALTON HI ARC

Out of the Box
DRANOEL BARBIN

OUT OF
THE BOX
BUILDS



Out of the Box
NICOLAS ROJAS



Out of the Box
SIMON LAM





Out of the Box
KAL EL



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A year ago, all our lives were turned upside down by Covid-19, which soon developed into a global pandemic. My native Italy, with China and Iran, was among the first countries to be affected and fear of contagion and lockdown became the new normal. Now we have all adjusted to a greater or lesser degree to living with the pandemic, but back then my feelings and worries were very strong and new.

Faced with the obligation to stay at home people reacted in very different ways. In my case I remember running to my workshop to take gather a large portion of my unmade plastic kit stash as I wasn't sure I would be allowed out of our house for who knows how many weeks. I'm pretty sure lots of artists, modellers and creative types in general reacted in a similar way, trying to address their worries and the boredom by retreating into their own worlds. I chose to do a raid of the range of Bandai Kits I had sitting in the model cabinet and gathered some basic tools to be busy in seemingly

GYAN



Luca Zampriolo builds a classic Gundam, Kallamity-style.



never-ending days of lockdown domesticity.

The problem was that after a couple of weeks I already had dry-built most of my stash of kits, so I called my friend Raffaele Du Marteau of Cosmic Group (the Italian Gunpla

importer) to check what they had in stock. He said that he would

send me something I might be interested to "transform" and laughed.

Soon the parcel arrived, and I immediately recognised the shape of an odd-looking Mobile

Suit, causing me to laugh out loud too. Raffaele had sent me Bandai's 1/144 HGUC YMS-15 'GYAN', one of the oddest MS ever designed and belonging to the first Gundam series. Mobile Suit Gundam 0079, first broadcast in Japan in 1979). Over the years the MS Gyan received some re-styles, but this specific kit represented the first version. I can't say it is one of my favourite design, and from what I know, this is an opinion shared by Gundam fans around the world! Yet it sometimes happens that something very ugly can have a peculiar beauty and interest. This, I think, is the case with the Gyan. Moreover,

1/144 is not my preferred scale, as I prefer usually to work with larger models usually, so I started to see a challenge at the horizon.

To be honest the 1/144 Bandai kit is a great model: the parts have fantastic mobility, and is well proportioned, and a few ideas started to spring to mind as I was building it. So, after thinking about the kind of modifications I would make, I began the process of customisation almost immediately. The main idea was to disrupt the model's proportions and giving the kit many new details, to obtain a completely different version of this classic Mobile Suit. The proportions I had in mind were the typical designs seen in Five Star Stories (my favourite Japanese Manga series and Mecha designs): the 'Mortar Headd' (the



name of the sentient bio-mechanical creations of the renowned Japanese Manga artist and Mecha designer Mamoru Nagano) and the elegance of their long athletic legs, long feet, thin waist and big shoulders. In fact, the principal challenge in this this build was to be able to give an elegant and very-detailed look to the rather simplistic design of the first-version Gyan. I had to make it taller and convert the scale from 1/144 to 1/100. Another thing I had in my mind was to light

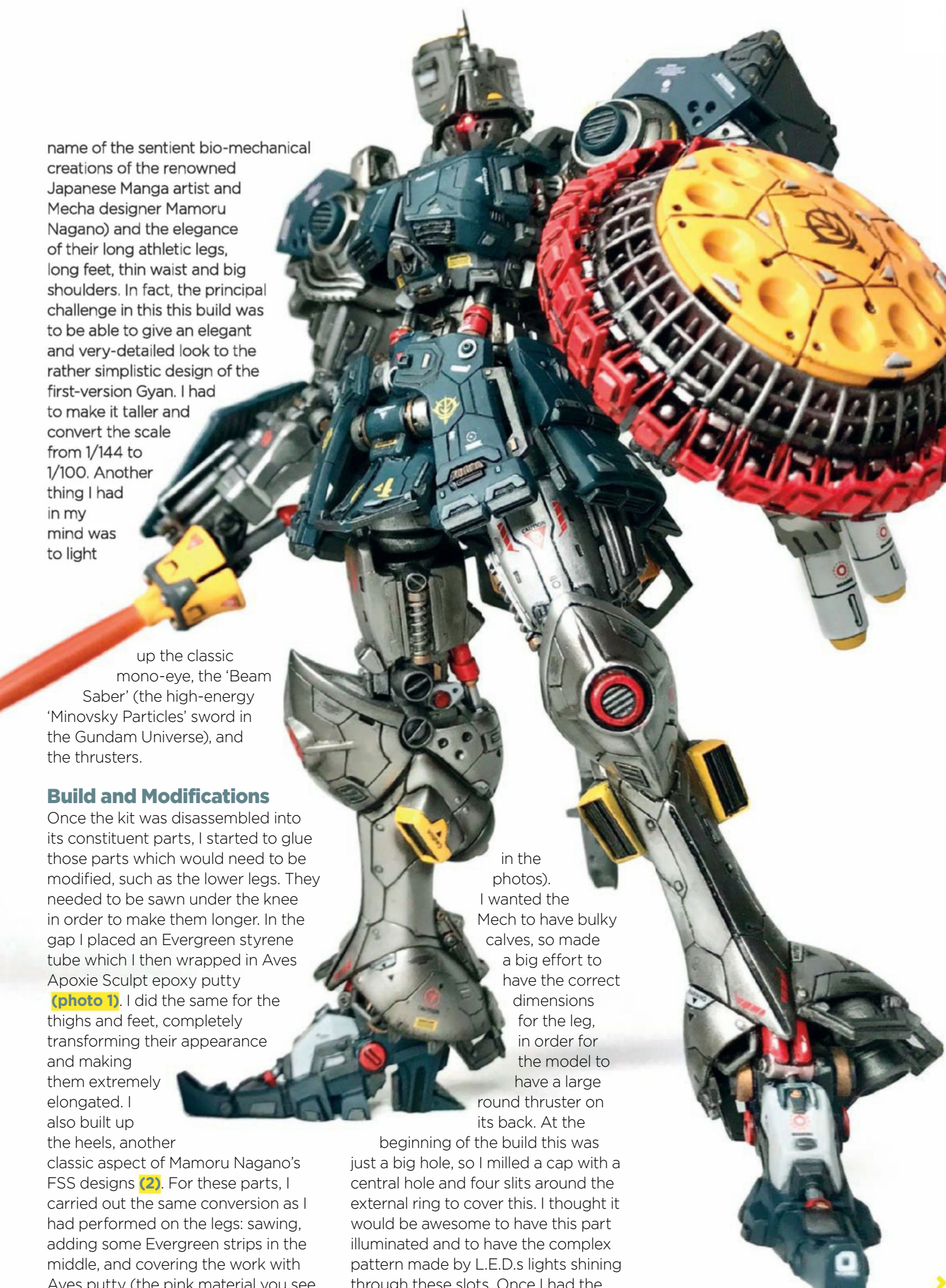
up the classic mono-eye, the 'Beam Saber' (the high-energy 'Minovsky Particles' sword in the Gundam Universe), and the thrusters.

Build and Modifications

Once the kit was disassembled into its constituent parts, I started to glue those parts which would need to be modified, such as the lower legs. They needed to be sawn under the knee in order to make them longer. In the gap I placed an Evergreen styrene tube which I then wrapped in Aves Apoxie Sculpt epoxy putty (photo 1). I did the same for the thighs and feet, completely transforming their appearance and making them extremely elongated. I also built up the heels, another classic aspect of Mamoru Nagano's FSS designs (2). For these parts, I carried out the same conversion as I had performed on the legs: sawing, adding some Evergreen strips in the middle, and covering the work with Aves putty (the pink material you see

in the photos). I wanted the Mech to have bulky calves, so made a big effort to have the correct dimensions for the leg, in order for the model to have a large round thruster on its back. At the

beginning of the build this was just a big hole, so I milled a cap with a central hole and four slits around the external ring to cover this. I thought it would be awesome to have this part illuminated and to have the complex pattern made by L.E.D.s lights shining through these slots. Once I had the





► leg proportions I wanted I sanded, smoothed and re-detailed and then re-scribed everything once again (3 & 4). I used the same technique to elongate the torso and arms.

I made the Mech's midriff both thinner and longer, adding two hydraulics per side (5). These were made out of plastic tubes with a metal rod inside that was connected to the waist by a ball-joint and which was then inserted into the ports under the chest (6). This was one of the reasons I decided to make the chest deeper, in order to receive pistons under it, both in front and on the back of the body, in a convincing manner.

One of the most interesting parts

of this build was the shoulders which were built entirely from scratch. In the original design they are basically spherical, so I decided to keep that aesthetic, but I wanted to make them larger. The question was how. After some thought, I created four semi-spheres capable of accommodating the original spherical shoulders inside them. I decided on a complicated experimental technique, because I did not have any spherical spare parts to hand that would fit the kit's shoulders. The technique I used consisted of replicating some wooden solid semi-spheres I had with the right diameter. I used malleable Prochima RTV-530 moulding silicone to make the necessary moulds and pushed some Aves putty inside them. Once the Aves had dried, I carved out the interior of the semi-spheres and cut the rabbets that would make possible the arm's movement inside the original plastic shoulders (7). Then I glued the new parts onto the original kit parts and sanded everything smooth. I then

added some round details on the front of them and scribed some panel lines. It was certainly a lot of work, but I was delighted with the final result (8). As a last thought, I placed tiny magnets inside the two new shoulders rings to enable me to add some optional parts later. The first set was made using two of the round original Gyan shoulder pieces, enhanced by three thrusters on each one and connected to the shoulders with another two small magnets. Using the same system of magnets, I built four more extra parts that could connect to the shoulders: two small semi-spheres and two round radiators.

I also decided to scratch build the backpack. This was partly because this part would have to accommodate the battery slots. I took the opportunity to experiment and try something new for me. I have recently begun to pay less attention to diorama modelling and making bases for my models, preferring instead to lavish my time on the design of my models. In this

case I really wanted to have the entire L.E.D. circuit inside the model, without as usual building part of this into a base. This was one of the main challenges of the entire build: to be able to host all cables, L.E.D.s and batteries inside the model itself, trying to hide the switches in some part of the Mech's functionality. For all these reasons the backpack represented a crucial step not simply because it was entirely scratch built, but also because it needed to host a sliding drawer containing the batteries to allow me easy access in case of battery replacement.

I began by building a small box with copper strips to connect the positive and negative poles of the batteries and on the outside added other copper strips connected to the circuit of lights across different parts of the Mobile Suit, in its calves, head, sword/ arm and the backpack's thrusters. I then built the actual backpack around it, comprising two cylinders and two semi-spherical radiators on top of them. I made the cylinders from electrical PVC conduits, while the two radiators were made by milling two resin semi-spheres. I detailed it with Evergreen strips and scribed panel lines. I decided to fix the backpack to the back of the Mech, simply because this would make the extraction of the battery slot easier and safer once the model was finished and painted

(9 & 10).

The Mech's skirts have the classic pattern of two front, two sides and a single large back piece. All were elongated in the same way I had for other parts of the Mech, which gave a continuity of design. The back skirt also received a couple of large radiators from the chest of a ZZ Gundam kit, detailed inside by adding a radiator from my spares box **(11)**. Another part that was heavily modified was the head. I added thickness and depth to the original parts using Aves putty, but I decided to keep the iconic cross-pattern on the front of the face, which allows the mono-eye to move left and right and up and down. This is one of the elements I like the design of the Gyan's



design and in other Zion Mobile Suits **(12)**. The original small spike was replaced with a new aluminium one shaped from a bar on my lathe.

The final big modification was the sword. As I said, I really wanted to light-up the beam sabre. I also didn't like the original one that came with the kit, as I thought it too short and chunky. To me the Gyan resembles a medieval knight, so I wanted m Mech to appear as an elegant knight with a longer stylish sword. I decided to build one from scratch. To do that I turned an old paintbrush handle to the proper size and shape on a lathe, and then I made a mould Prochima RTV-530 silicon, casting a copy in clear

resin which I tinted with clear orange paint **(13)**. I initially planned to put a fibre-optic cable inside the mould while pouring the resin, but after few failures I opted for a simple casting and planned to put an L.E.D. light in



14



the sword handle. The handle was made from plastic tube, while the new hilt was a spare part from another Gundam kit.

Now that I had all main parts of the Mech's body virtually complete it was the time to consider the other weapons and shield or, more properly, shields. I had planned to fit a sniper rifle at the right on the back of the Gyan, with a hinge that would make it possible to move the weapon to the shoulder. This hinge would be connected to the backpack through the L.E.D. circuit switch. This rifle was kit-bashed from spare parts from Bandai, Wave and Kotobukiya's Option Parts, as well as the usual styrene strips and panel-line scribing (14). I also kit-bashed a square loading mechanism with thrusters on the back which would balance both weight and appearance. On the right arm I decided to put a double cannon on

15



the forearm. This would be covered by a rhombus-shaped small shield which I scratch built using styrene sheets and Aves putty (15). I decided to repeat the cross-theme of the face here too, to give more credibility and continuity to the shield's design. Both parts were connected to the forearm with small magnets.

The most iconic design aspect of the Gyan is the large round shield, which has a different colour scheme to the rest of the Mobile Suit, namely red and yellow. This shield also hosts ten missile ports, so it's a weapon itself. Thinking about it, I never understood how a shield like that could actually protect the Gyan since it represents a ten-fold risk of explosion when under attack – oh well! I decided to embrace it, however, and opted to increase that risk several times by adding extra missile ports all around the external ring of the shield (16). Not content

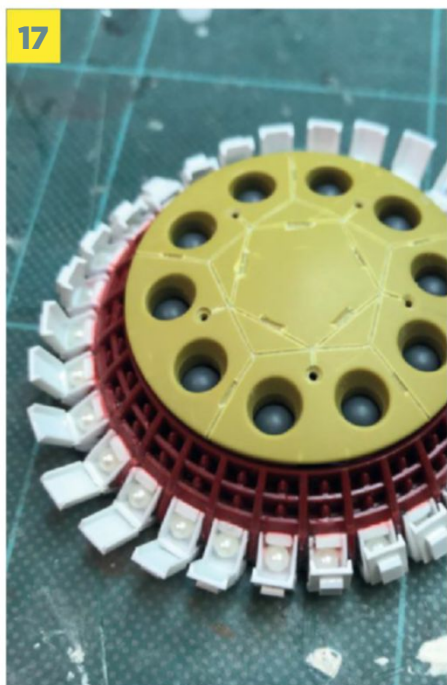
16



with all this extra-work, I also created covers for every additional missile port. I modified the original shield parts in order to accommodate thirty u-shaped Evergreen profiles. These would receive the missiles' heads and I then fabricated covers for them. To make the shield more interesting still, I glued some of the covers closed in a circular pattern. In this way I had both hidden and exposed missile heads, while the whole shield took on an oval appearance which made it quite distinct from the original design (17). This final step was the most tedious part of the entire build and I vowed to repeat the process in the future!

At this point I was consumed by this build, but it still lacked the most crucial part: the L.E.D lighting. Thankfully, this part of the project progressed smoothly. The wires in the legs passed through the thighs very easily and were then connected to the body

17



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on the back and hidden by the skirt. It was a little more complicated to connect the L.E.D. on the sword as wires need to be threaded through the thinner arm pieces. The head and the backpack were already cabled and ready, since I had completed this step before painting and it was simply a case masking the electrical parts with Tamiya masking tape and Blu Tack. Anyway, now the build was complete and it was into the paint booth ... **(18, 19 & 20).**

Painting and the L.E.D Lighting

After a good coat of Titans Hobby Light Grey Primer (TTH102) 'EX-Gyan'

was ready for the airbrush work **(21 & 22)**. I decided to make my colour scheme different from the purple and blue original scheme, swapping the purple with bare metal, as I wanted to enhance the medieval knight aesthetic. For the bare metal parts, I used Alclad II lacquers, specifically Chrome (ALC-107) and Stainless Steel (ALC-115) **(23)**. For the blue areas, I airbrushed a mixture of Tamiya Flat Blue (XF-8), Flat White (XF-2) and Flat Black (XF-1) to obtain a dark grey blue tone. I wanted a nice contrast between the shiny metal parts and matt dark grey blue surfaces. I prepared shades of grey, the darkest by mixing Flat White and Flat Black 30:70, a medium

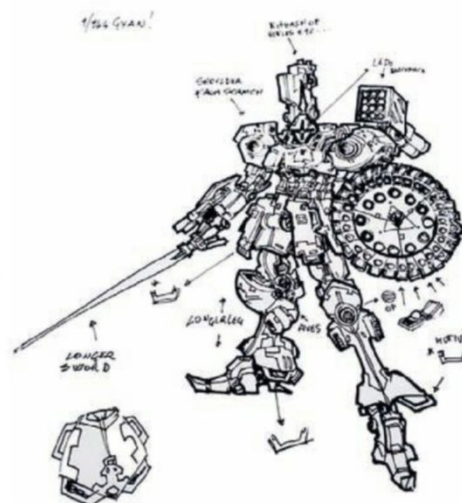
at 50:50, and the lightest at 70:30. I used the darkest shade for all the mechanical areas, the medium one to highlight some details there, and the lightest one for some of the panels on the armour plates and on the front of the feet **(24)**. I also prepared a warm brownish grey tone for the weapons.

The sniper rifle was painted with the warm-grey I had prepared previously, while the barrel and other details were picked out in Silver (X-11) **(25)**. I followed the same process on the two arm cannons as well. The yellow parts of the shield, vents, radiators and the sword's hilt were all hit with Tamiya Flat Yellow (XF-3) and Createx Fluo Orange. The hydraulics were painted

A close-up, low-angle shot of a large, metallic, humanoid robot (Giant Robot) with glowing blue eyes and a red sword, set against a dark background. The robot's body is composed of various mechanical parts, including armor plates and joints. The lighting is dramatic, highlighting the robot's features and the glow of its eyes and sword.



I didn't want this model to be heavily weathered, so simply applied an oil paint wash of rust and black, diluted with White Spirit, on the parts



At the End

68 FANTASY FIGURES INTERNATIONAL

Happy Games Factory's 'Belial' from Eden.

The wonderful 'Ophidian Archer', by Rackham Miniatures.

Rackham Miniatures' 'Behemoth Troll'.

At the Bench Hedley Coppock



Robert Lane discusses painting and using competition-winning figures on the gaming table.

Hedley and I usually bump into each other at least once a year at shows. I first became aware of his work through the Basement Forum, but it was at Salute, the mega gaming and figure painting show, held in Excel London, that I was able to see his pieces up close. Hedley works to a high standard in a range of scales, but his small-scale pieces are exquisite. He has a penchant for Rackham Miniatures figures from their Confrontation skirmish wargame (sadly no longer available) interpreting the sculpting beautifully, through his colour palette and fine detail work. He has been highly successful when

entering painting competitions, as you will see later, he is also not averse to making good use of his competition winning figures on the gaming table.

I started our session by asking Hedley what had got him into figure painting, and whether he could remember his first model.

"Ever since I read *The Hobbit* at primary school, I've been interested in fantasy fiction. Then, when I was about ten years old, a friend at school got me interested in playing *Dungeons & Dragons* and introduced me to little lead alloy models of knights, wizards, and orcs. To buy the models I had to go to Games Workshop in Manchester, back in the

days when they sold lots of different games. Picking up a copy of *White Dwarf* (issue 57, that I've still got squirreled away somewhere) I saw all of these wonderfully painted fantasy models and I've been hooked ever since. That said, the first model I ever painted was an Airfix stegosaurus when I was about seven, so I guess I started earlier than my interest in fantasy and sci-fi models."

Hedley's figures are beautifully painted and competition winning, but he still uses some of them for gaming! I asked if he gets more enjoyment out of painting or gaming with his figures.

"May I say both? That is to say, I enjoy gaming with nicely painted

Another Rackham piece: 'Minotaur Maid'.

'Vargar, Wolfen Warrior' by Rackham Miniatures.

Grey Matter's 'Devil Advocate'.

'Sagaarian Octopus Hunters', again by Happy Games Factory.

Another Bushido figure: 'Ancestral Spirit'.

models. The painting side is a means to an end for me and it's almost like zen meditation when I'm in the zone, especially if it's a really inspiring sculpt (anything from the sadly defunct Rackham). I tried painting for painting's sake and specifically for competitions a couple of times and it just saps my motivation. For me, painting to a deadline to be able

to field a fully painted army is a real motivator."

Continuing with the painting theme, I asked Hedley about the debate about how best to represent metal finishes. He does this very effectively, so I asked him what his approach of preference in method is.

"Let it rumble on. I've used metallics in the past and they provide a nice

contrast against other textures, but my personal preference is NMM (non-metallic metals), purely down to the massive impact that the Rackham studio painters had on me when I came back to painting after a six-year break. The metallic fans usually trot out the line that NMM only looks good in photos or from one direction... until you see some of the amazing NMM work done by Tommie Soule, Alessandro Gobbi, and Kirill Kanaev."

Hedley has been successful in competitions such as Salute. Many painting competitions that come from a gaming background operate on a

'Master Akari' from Bushido by GCT Studios.

'Ordo Malleus Inquisitor and Retinue': this won a Bronze Demon in 2012 in the 40K Squad category.

'Knight of Cadwallon' by Rackham Miniatures.

Another Rackham 'Behemoth Orc'.

'Zagan, Seraph of Wrath' by Happy Games Factory.

first and second place system. Those that come from a figure painting background now tend to be based on the medal system where awards are given to a standard. I asked him whether he thought either system was better for encouraging people to compete and improve their work.

"I'm ambivalent about this as I'm not competitive and don't purposely enter competitions to try and win anything. If I've recently finished

a model that fits into that competition's categories and I happen to be going to the show, then maybe I'll enter the competition, regardless of whether it's an open or first past the post format. The open format does seem to offer more of a learning experience though, as the judges tend to be open to providing feedback that can help you improve, rather giving medals to whatever is new and trendy, or suits the judge's personal taste."

I was interested to see what Hedley thought about the often trotted out theory that the future of figure

painting is through young people getting interested in gaming and then 'moving up' to larger scale figures. I asked if he thought this is true or did it smack of figure painters looking down on gamers as kids who push toys about.

"At the risk of being seen as a heretic, it probably is true to a certain extent. If it wasn't for being introduced to The Basement forum and Figure World shows, I'd never have been exposed to all of those weirdoes that



'Matriarchy Sisters of the Black Order' by the now defunct Happy Games Factory.



Also from Bushido, 'Bakemono riding a Nian' by GCT Studios.



Happy Games Factory's 'ISC Grey Daimyo'.



'Veteran of 1000 Psychic Wars' by Grey Matter Miniatures.



Legacy Miniatures' 'Cadwallon Militia'.

new and outside their experience, like busts, and want to give them a try. Moving up the scales also helps with deteriorating eyesight too."

I finish all these pieces with the same question, so asked Hedley what the best piece of advice is he has been given and what would his advice be to aspiring figure painters.

"Best advice received: Don't display

your competition entry on an offcut piece of laminate flooring, put it on a nice plinth.

Advice I'd give: Finish what you've started. It doesn't have to be perfect, but you learn a hell of a lot finishing a paintjob and seeing how all the colours, textures, and contrasts interact, then taking that and applying it to your next paintjob." ■

► paint busts, large-scale miniatures, and flats! You quite often see the gradual shift in subject matter on the 'Eavier Metal Facebook group, where people who have grown up painting Space Marines discover something

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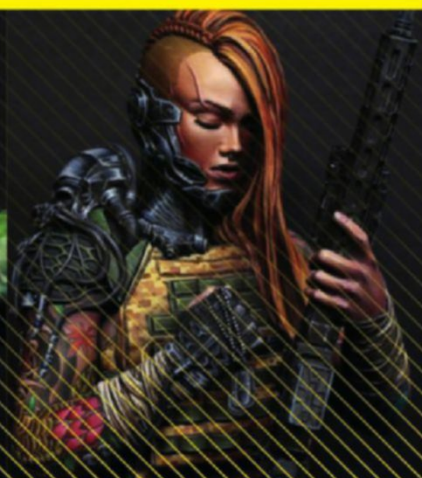
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Face to Face



by **Creative Green Stuff World.**

When I first imagined this project, I knew exactly what I wanted it to look like. I had in mind a comic strip aesthetic, both in terms of the composition and the colours used. The vignette comprises a startled bank robber coming 'face-to-face' with one of Gotham City's new police drones. I decided to use a very striking colour palette and bring together Science Fiction, post-apocalyptic and comic strip elements. Whether or not I succeeded, I will leave to you to decide, but I can say I have rarely had as much fun as I did with this very little vignette!



Two great companies, Macht Staal and Alernity Miniatures, have made this project possible. Their models are everything a hobbyist could wish to have, quality and innovation in a perfectly compatible scale.



For the drone, I decided to pre-shade it using the 'black-and-white technique'. This is frequently used in military modelling and is designed to emphasise the natural highlights and shadows of a model. Start with the black primer and then apply the white, leaving the deepest recesses and joints in shadow.



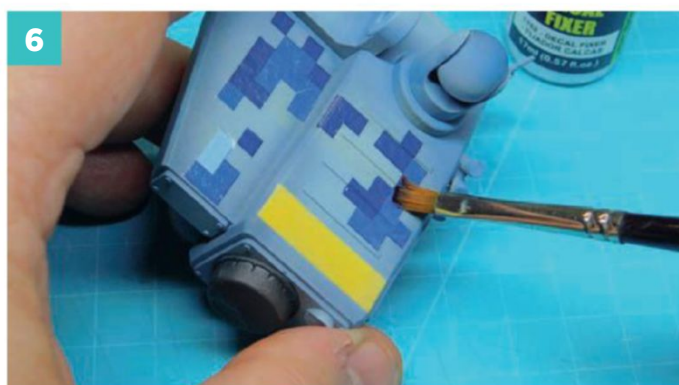
3 I decided on an urban-pattern camouflage for the drone, choosing a palette comprising of blues and grey.



4 I decided to add yellow as a 'spot colour'. I masked off the area to be sprayed with GSW Yellow acrylic paint. The paint is opaque enough to give a solid covering even over the grey.



5 The rubber portions of the drone were brush painted with Dark Umber. The drone is now ready for the application of the digital camouflage decals.



6 Apply a thin layer of Decal Fixer before sliding the decals in place with a flat brush. This will hold them in place better and be unnoticeable when dry.



7



▶ Weathering begins by adding paint chips using Slate Grey applied with a sponge pencil. This helps tie together the base colours and the decals but be careful not to overdo the effect.

8



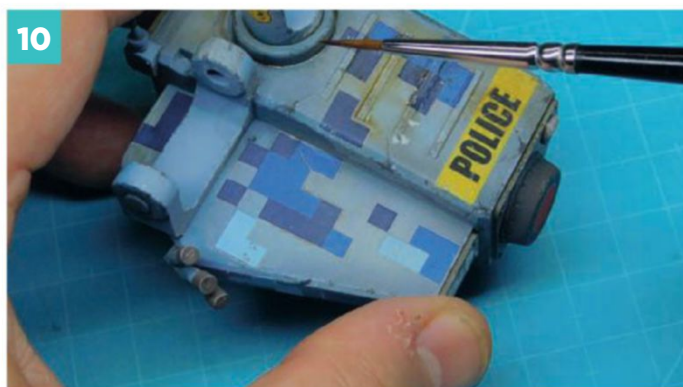
At the bottom of the legs and other areas of high wear I applied Dark Rust Liquid Pigment, again using the sponge pencil.

9



This photo shows just how effective the yellow spot colour is with the markings. All the decals were from GSW's extensive waterslide range.

10



The details were given a spot wash with GSW Walnut Brown Ink mixed with Master Medium. This medium is very versatile, allowing you to create spot washes, overall washes and filters with inks.





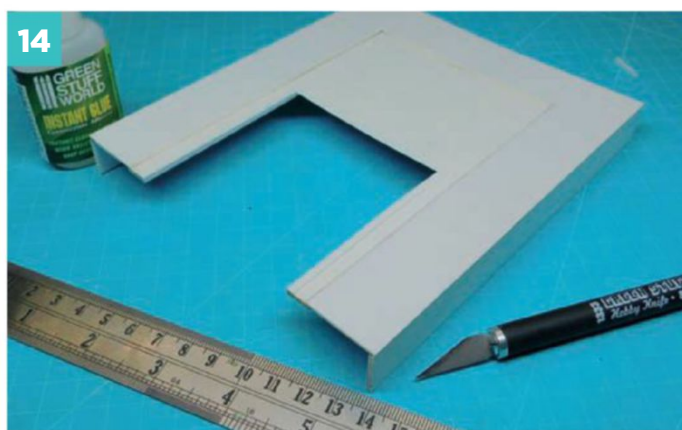
The drone's camera lens was given a coat of Colorshift Metal DARTH BLUE, perfect for imitating the chromatic effects seen on this type of lens.



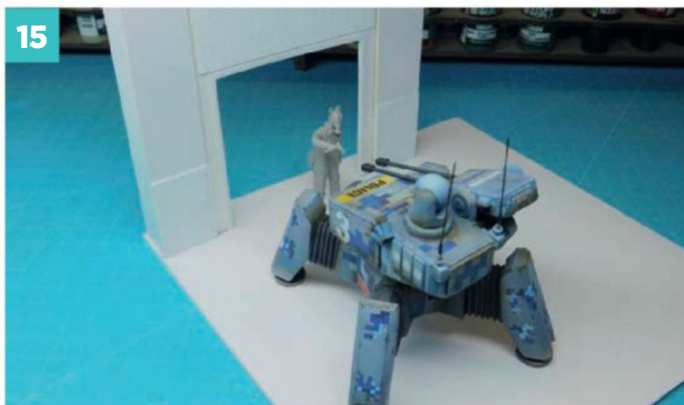
Black Steel pigment is ideal for replicating the appearance of metal gun barrels. Simply brush on using over a matt black undercoat.



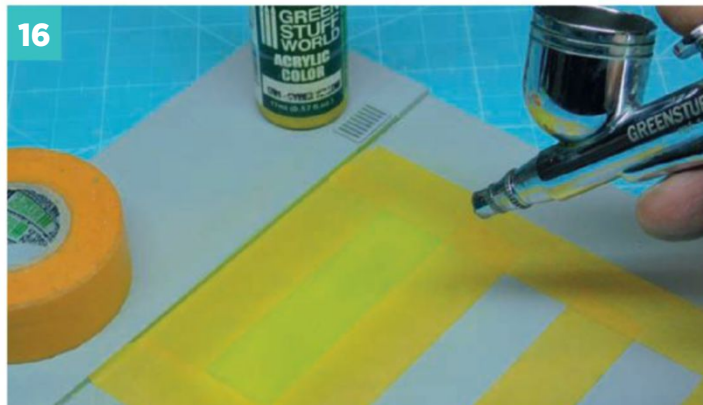
GSW Foamed PVC is perfect for creating bases. It comes in a variety of thicknesses and is both strong and light.



The main structures of the vignette were simply cut from different thicknesses of plasticard, joined with Superglue.



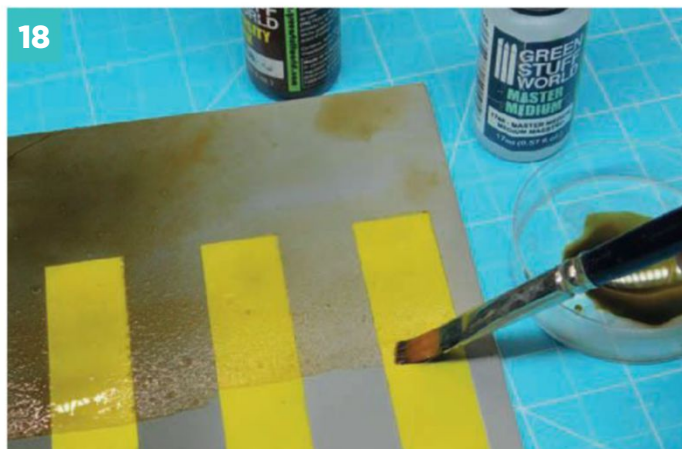
It's important to constantly test the composition of a vignette. Check the angles and make sure none of the main elements obscure each other.



With masking tape and GSW Yellow, the pedestrian crossing that leads directly to the door of the bank is mapped out.



GSW Colorshift Metals are ideal for replicating the somewhat cartoon-like façade.



Master Medium is again used to thin brown ink. This is then applied as a filter to weather the asphalt. It dries perfectly flat.

19



The logo of 'Gotham City Bank' was made using a graphics programme and printed out on GSW Decal Paper.

21



The doors were made from clear acetate and tinted with Intensity Inks. Graffiti decals are also applied to the building and weathered using the same techniques as the drone.

23



'Muskill' is a brilliant post-apocalyptic figure by Marco Riolo of Alternity Miniatures, perfect for this cartoon-inspired vignette. The colour scheme was inspired by one of the most infamous residents of Gotham City ...

25



Inks are a perfect and quick way to add shadows to a figure. Simply remember to blend them with a good quality brush and avoid sharp tide marks.

20



The bank sign was then weathered with Swamp Brown ink, thinned and applied with an airbrush. The edges were then weathered with black, lightly applied with a sponge.

22



GSW Decal Paper is very thin and perfect even for applying to glass and other clear surfaces.

24



Choosing colours that are opposite each other on a classic colour wheel – in this case purple and green – is a guaranteed way of achieving a stunning finish.

26



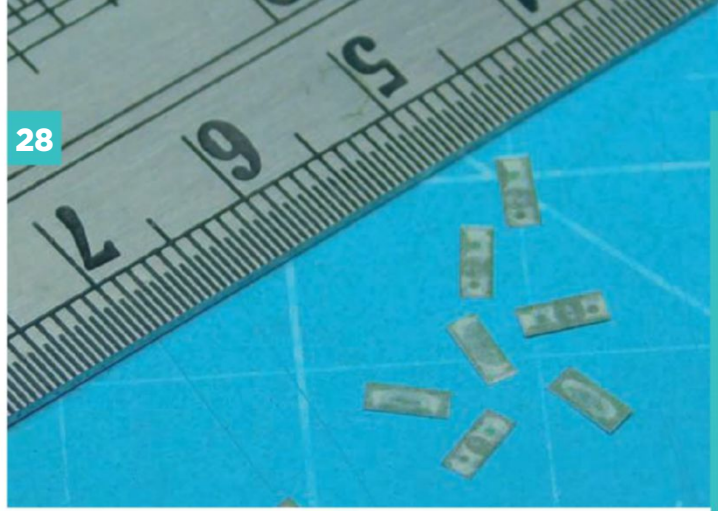
The gasmask, painted in garish colours, is perfect to give a suitable air of madness to our bank robber.

27



The bank robber's gun is again treated with the Black Steel pigment applied with a soft sponge.

28



With a printer, a sharp hobby knife, and a ruler, we start cutting out a good amount of banknotes, the perfect atmospheric addition to this scene.

29



The banknotes are carefully placed on the ground where the bank robber will stand. The trick here is to create an illusion of the notes scattering in a random fashion across the pavement.

30



Finally, a few banknotes are added to the bank robber's shoulder bag. And with that 'Face to Face' is finished. I hope this short article has given you some ideas for your own projects.



Book Corner

Encyclopedia of Figures Modelling Techniques 3: Modelling, Genres and Special Techniques.

Rodrigo Hernández Chacón. AMMO of Mig Jimenez. Softcover, 152pp. ISBN: 843-2-04706-2-223. €29.50

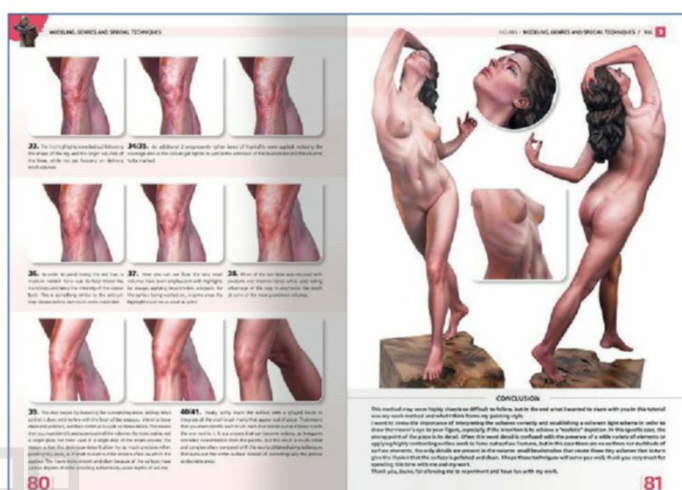
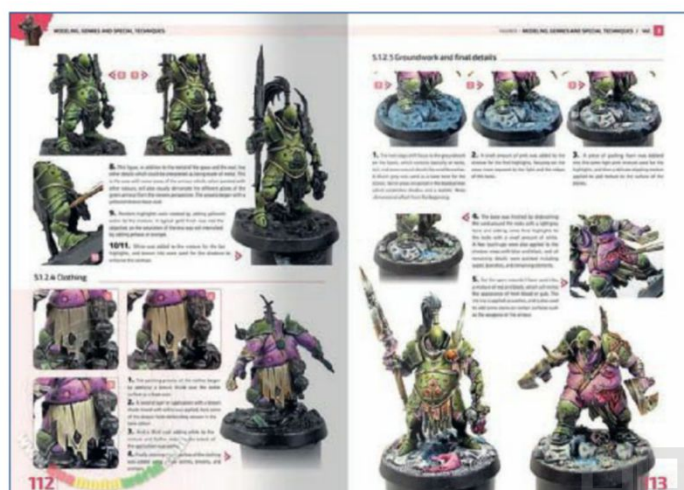
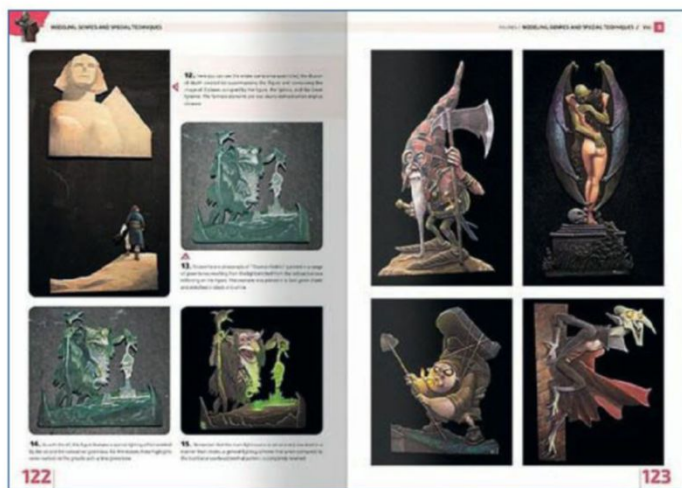
AMMO's *Encyclopedia of Figures Modelling Techniques* is a three-volume set that covers the full range of skills and techniques you will need as a figure painter. Volume 1 of this series is dedicated to the fundamentals of figure painting: understanding lighting, colour, shape, and texture. The second volume focuses on the assembly and preparations of figures and on the basic techniques for using acrylic, oil, and enamel paints, as well as weathering using paint and pigments. This third volume covers the full range of techniques and skills needed as a figure painter. The first three chapters cover with the basics of assembling and preparing a figure and applying a primer coat (dealing with brush, spray can and airbrush applications). It then goes on, in chapter four, to an explanation of how to paint human skin tones, leather and metal, covering both 'real' and NMM (non-metallic metal) effects. Chapter five deals with painting figures for the tabletop wargaming and flat figures, two genres where the techniques discussed previously need to be modified. Chapter six deals with bases and scenic groundwork and the book ends with an inspirational gallery of painted figures.

Throughout the book various guest painters are afforded sections to discuss their approach to a particular figure or problem. Each painter is given a little biography and it's interesting to read of their different approaches to and philosophies of their craft. Each stage is illustrated with step-by-step photos and helpful text. The text is quite extensive and I found it logical and helpful. Jay Martin's section on groundwork is especially good, as, I thought, was the whole chapter on modelling and conversions. This covers a wide



range of figures, including plastic and metal, and also has an excellent section on sculpting figures from scratch. Like all of these books, the step-by-step photos make many of these techniques look easy, but you will need a good deal of confidence and experience, and not a little bit of raw talent, to obtain the results seen here. Last month we reviewed AK

Interactive's massive figure painting F.A.Q. book. This volume does not cover the range of subjects in that book, nor does it cover some topics – such as the effects of light and painting NMM – in the same depth. For what it is, however, this is an excellent volume and I'm sure that anyone who paints miniatures, whether they be for the display cabinet or the gaming table, will learn something from its pages. Our thanks to the guys at AMMO for the review copy and it's available from their website (www.migjimenez.com) and other good booksellers. ■



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In light of the current situation, we have taken the decision to cancel the London Toy Soldier Show and the London Plastic Modelling Show, due to be held on 27 and 28 March 2021 respectively. We hope very much that the London Toy Soldier show on Saturday 26 June and the London Plastic Modelling Show on Sunday 27 June 2021, which will also include our two new magazines Model Truck World and Model Farmer & Machinery & Plant, will take place as planned, but we will, of course, continue to monitor and follow government advice. We are all missing not just our own shows but all of those which are such a big part of our hobby. For our June shows we have booked

extra space to ensure that everyone can be accommodated within the Social Distancing regulations we still expect to be in force at that time. To confirm your space as a trade or a club stand for either show please e-mail Tom Foxon at tom@guidelinepublications.co.uk. We will shortly place the updated trade and club forms on our web sites www.toysoldiershow.co.uk and www.londonplasticmodellingshow.co.uk. Do please continue to check these web sites for up-to-date information on both shows and all our magazines will carry regular updates on the shows.

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Plastic Model Kit 1/24
Aerial Fighter
Woodpecker 8 cm
58,45€



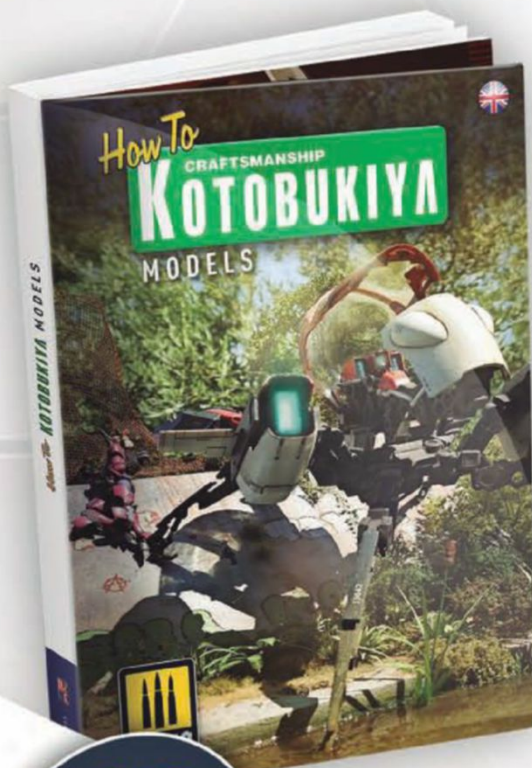
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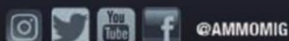
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