

Portal

an insight into **WAMP**



Two Great Tutorials

OSL by Shawn R.L. &
Painting a Flat from
Adrian Hopwood

Julien Casses
is In The Frame

ALSO IN THIS ISSUE

**A Fantastic New Contest with a Twist.
Miniature Reviews from Kabuki Models
& Mil-Mart.**

Best of the Best from WAMPEDII!



ISSUE 20: Feb/Mar 2012



WAYLAND GAMES

DISCOUNT WARGAMING

Visit: WaylandGames.co.uk

Email: thegeneral@WaylandGames.co.uk

Call: 01702 668750



**Visit our website WaylandGames.co.uk
and sign up for our newsletter**

Your Favourite Brands, Discount Prices, Superior Service

Wayland Games is Europe's leading independent online retailer of wargaming hobby products - supplying all of your wargaming needs in a 'one stop shop' at fantastic discounted prices.

A huge range of products under one roof!

Miniatures | Paints | Scenery | Models | Rules | and more...

Rataxes

by SkelettetS

Wamper
Best in Show



welcome to issue 20

CREDITS

WAMP Founder, OGL and Co-Editor

Brett Johnson

Layout & Co-Editor

Shane Rozzell

Cover Image

Rataxes by SkelettetS

Proof Reader

Martyn Dorey

Ian Pursey

News Hound

Robert Monnar (LOBO)

Review Team

NeatPete

Cregan Tur

Captain Sprout

Darklord

shanerozzell

Contributors

**WAMPERS of the World
united:)**

Find us at

www.wamp-forum.com

www.wamp-forum.com/portal

Contact Portal at

portal@wamp-forum.com



Exciting times at WAMP HQ as our latest venture in the form of the WAMP Store gets up and running. It's something that's been requested for a while and I have finally got things rolling. I am really hoping it can build into something great, not only for buyers but for the suppliers too. Many of them have little retail presence and this is a great way of getting their wonderful products to a wider audience. I was careful to create relationships with these suppliers that benefit them as much as WAMP. There are some cracking products in there and there's usually a deal or two on so please go have a look if you get a chance.

The contests are well and truly underway this year. The massive Wamped II contest is at an end after several months over £1000 in prizes and more than 100 entries! Not one to rest on our laurels we already have Studio McVey and Avatars of War contests underway and this month sees the launch of another with a very special twist!

Finally I wanted to make a personal thank you to Shane. As some of you may be aware his Mum passed away a few days ago after losing her battle with cancer. Despite this he has continued to work on Portal (despite offers to delay it). Shane works very hard each month making this fantastic magazine and his dedication this month is honourable despite the sad events. So thanks mate for your work and I am sure everyone will join me in offering our sincere condolences to you and your family.

Brett



Follow us on



Material herein does not necessarily reflect the opinions of Portal Magazine staff who are not liable for said opinions. All textual copy has been taken from the Wargames and Miniatures Paradise Forum website. Artwork has also been either taken from Wargames and Miniatures Paradise Forum or from company websites pertaining to the image and may not be reproduced (except for personal use) without prior written permission from the said author / artist. Most product names are trademarks owned by the companies that publish those products.

NEWS

For all the very latest industry news check out
www.wamp-forum.com

First of all I'd like to thank Brett for the kind words he wrote in his editorial. Also I want to thank Ian and Martyn & Rob for putting up with me and the business partners Portal has, it really means a lot. I would also like to thank everyone on WAMP, you guys really are the best. It's been a tough few days and me being able to logon to WAMP has helped me immensely, Anyway before I go and get all gushy I'd better tell you about this months issue. Where do I start....

WAMPEDII Results! What a great contest with a lot of excellent miniatures involved. Check out the gallery to see all the winners in their finest glory. Also in this issue we have some brilliant tutorials. I have managed to chip in with a couple of reviews and we have a great new contest that should get everyone reaching for a brush. We finish up with a few words from our favourite Canadian about the pro's and con's of voting galleries. So all in all not a bad issue!



WAMP has many great reasons for you to join. The fact that we're the friendliest forum around is just one, we also have the best painting competitions the web has to offer not to mention the great new gallery. Well WAMP now has another addition to the family that also help promotes those trying to scratch a living from this hobby of ours. The New WAMP Store!

WAMP store is our very own online store that will help make WAMP an even better place to visit. The store is primarily aimed at offering WAMP members a place to pick up some great products at a decent price, but it also has another aim and that is one of a co-operative. There are many great products created by WAMP members that don't have a massive retail presence, some have none, but are nonetheless great products. It is these very products that we have tried to bring into the store to not only give buyers a great choice but to help push the creativity and business of fellow WAMPers. We hope that by doing this we can help make these companies even stronger and get them producing even more great work!

The WAMP store has some fantastic ranges and we have more coming all the time. We have also tried, where possible to bring in ranges from contest sponsors making it easier to pick up entry pieces. More details can be found [here](#).



BAD DAD GAMING



Bad Dad Gaming have invented the holy grail for two brush blending. Quite simply, the double ended brush! This brush is a high-quality Kolinsky Sable (the finest natural hairs for painting) brush equivalent to a Windsor Newton Series 7 or Raphael 8404, but instead of getting one brush for \$10-12 dollars you get a brush on both ends for only \$15 (a savings of 25% versus buying two brushes). The BIGGEST advantage to having a double-ended brush is that you can focus on painting, and less on holding your brushes and taking your attention from the miniature.

They'll also be looking to expand the product line soon. Right now the two brushes are the same size on each brush, roughly a #1 size, but eventually there will be both smaller and larger brushes, as well as the potential to have brushes of different sizes on the same handle.



It's been 2 years since the launch of Mr Dandy's WarGamma line! To celebrate, they're offering discounts on Battle-Wolf War Mounts (the models that started it all), as well as Custom Bases! Sale lasts until March 31, so hurry! Giant armoured cyber-hounds, ready to fight! Includes 65mm Winter War snowy base (pictured [here](#)), universal armoured rider legs, and clear support rods for

Rearing and Lunging wolf poses. You will have no trouble converting the upper-bodies of any troop figures from a number of 28mm wargames. There are 5 different models, each with a unique pose and armour detailing. Cast in gray high-quality resin. Bases are solid cast resin, for easy pinning.



UK NOW AVAILABLE IN THE UK UK

SECRET WEAPON WASHES
FULL RANGE AVAILABLE FROM BASECRAFTS



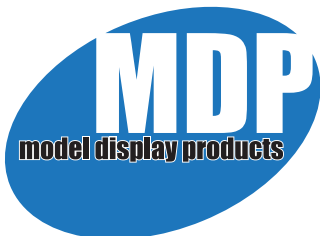
Those nice folks at Basecrafts have really worked hard to provide us with some great products to help show our miniatures in the best possible way and now they have another great product for us; Secret Weapon Washes. How can you not get these when they have delightful names such as Baby Poo and Yellow Snow?

Fiendish Fabrications



Australian crew, Fiendish Fabrications, have added to their Solid Earth stable a new range of bases titled Gothic Flagstones. Made from polyurethane resin, these workable, round shoulder bases are available in in three sets or various sizes.

Prices start at 5.50AUD



MDP keep up their onslaught of new releases with two new plinth and another 54mm miniature (see the latest release section). These are available on the Model Display Products website.

MDP will be attending the following shows so if you're around drop by and say hello. Hinkley 18th March, Dartmoor IPMS at the end of the month (31st) then Welling 14th April and Salute 21st April. BMSS Nationals at end of April



REAPER

The prices of yesterday. The quality of today!

Amazing Detail. Amazing Price.

Twenty years ago, you could go into a gaming store with a couple of bills and come out with a handful of minis. Not so much today. But today's quality is far superior to those figures of the past. Reaper's Bones meet that sweet spot where low price intersects with incredible detail. All the fiddly bits you love to paint are there at prices that will astound you.



Ready to Paint

Out of the box, these incredible figures take paint without priming. Our Master Series Paints cover these models perfectly right out of the bottle, and the paint sticks -- standing up to most sorts of tabletop abuse your Friday night group would be able to dish out.

Perfect for Hobbyists and Gamers

Need to reposition an arm? You have your eye on one of the shields in our conversion packs? Grab some snips and modelling glue and go nuts. Bones' polymer material reacts beautifully with cyanoacrylate adhesives. Conversions and weapon swaps take about as long as your glue takes to dry. You can find more details here and great news for us this side of the pond [Miniature Heroes](#) will also be supplying them.



ADEPTICON 2012

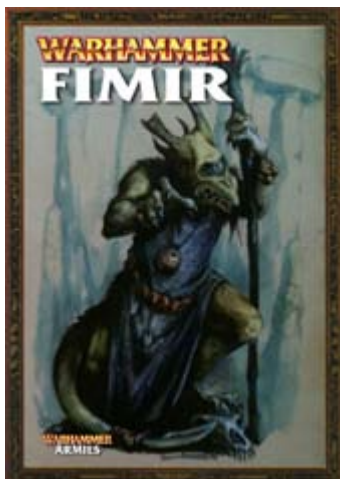
APRIL 19TH - 22ND, 2012 :: WESTIN LOMBARD YORKTOWN CENTER

Pre-Order - Limited Edition 10th Anniversary AdeptiCon Angel \$10.00

In conjunction with the Soda Pop Miniatures design team, and in celebration of ten years of AdeptiCon, we bring you the AdeptiCon Angel limited release. This unique model will only see a production run of 500 units. The model is provided with two weapon and head options for further customising. The model is 25/28mm in scale and will fit in nicely with you favourite tabletop wargame. The model was sculpted by Jason Hendricks.



Don't delay! Order soon, for this unique opportunity won't last long. Note: This item is pre-order only and will not be available until the weekend of the convention. You will be able to pick up your model at the AdeptiCon registration table starting Thursday, April 19th at 5:00 pm or any of the following days beginning at 7:00 am.



A new Fimir Army Book PDF released

Warhammer Fantasy Fimir Army book cover photo

From the mists they come... another version of the Fimir Warhammer Fantasy Battle army, this time from Mathias - the masterful WFB army book designer.

Hot on the hairy heels of the amazing [Halfling Army book pdf](#) comes the fantastic Fimir Fantasy Army (Mathias, weaves time

spells so he can fit a whole week's army book development into a puny "normal human day" !)

The book is, as always, completely free to download or read online (with no catches whatsoever - although a bit of feedback in the forum would be appreciated) and before we go any further...

This army is completely unofficial not endorsed by Games Workshop!

[Fimir Army Book PDF](#) (75 meg, 110 pages)



Hasslefree Miniatures has a new newsletter (At Last!)

From Hasslefree: Last week we sent out the first ever email newsletter to all customers on our existing website database. It was a huge step for us and ticks off another feature that has often been requested by customers over the last 8 years.

We don't 'do' spam. If there isn't a release, promotion or competition running that month then you won't get an email. We anticipate it taking a couple of months to settle down into a regular pattern and we are inviting customer feedback as to articles they want to see (links to new painting guides or sculpting tips from Kev perhaps) or if the balance of images and text is 'just right' or even if we are fair to send out promotional codes just to those who have subscribed to the newsletter.



Fantasy Flight Games is pleased to announce the upcoming release of The Soul Reaver, an adventure in three parts for Rogue Trader! This epic campaign is a chance for daring Explorers to look deep into the twisted heart of Dark Eldar society in the Koronus Expanse, and pull the greatest heist of their careers. The Dark Eldar are a plague upon the Koronus Expanse; raiders, slavers, pirates, and even Rogue Traders suffer at their barbed lashes and blades. Any

who cross the Maw and sail the void of the Koronus Expanse learn to fear the wicked silhouettes of their ships and their seemingly endless cruelty towards all life, including their own. Only vigilance and firepower keep the worst depredations of these terrible raiders at bay, though from the dens of Footfall to the commerce halls of Port Wander there are countless tales of crew lost and ships savaged in their sudden attacks...



Stats Box

Portal downloads	54819
Memberships	1,655
New members this month	60
WAMP posts	169,059
Wiki Pages	166
Blogs	46

Wamp Ladder

Quite simply it's a fun painting league. You challenge another painter on the ladder to a 'paint off'. Choose a theme and have up to 6 weeks to complete your mini - both your entries are then judged by fellow members - the winner gains points and moves up the ladder. It's free to use and you can challenge people to suit your ability. The ladder can be found [here](#).

Endor vs Vegascat - Machine in motion

VOTING: Darklord vs Mamageek - Dwarves

VOTING: Vern vs ArkMechanicus - Chaos

Piratemama V. Vegascat : Caster

Vern vs. ScottRadom - Space Marine

waghorn41 vs Sparks - Oops!

Pete McF v Darklord - Theme Free

Spectral Dragon vs waghorn41 - Painted All Wrong

Spectral Dragon vs Sparks - Sci-Fi

kdlynch vs Spectral Dragon - Squad

KDLynch vs Arjay - Science Fiction Triple Feature Picture Show

KDLynch vs Waghorn41 – Gunslinger

Rankings

Username	ELO	Streak
Darklord	1203	7
MamaGeek	1082	3
Waghorn41	1072	2
Pae	1065	3
Cregan Tur	1063	1

WAMP

The last 30 days

NEWEST MEMBERS

webtransformations	Wappellious
Honkypig	fayte581
arbo	overkill76
Norwestie	Clonezilla
artfulshrapnel	Aleksandra
Dennis	Penguin
tribalxgecko	BlioRay
Square Peg	rhs
Elricdarkblade	kittykat23uk
Dave	sisut
Westy1039	Jolly Angus
Zaphod Beeblebrox	deedee2003
warhamsterdave	gebs
taunbrown	Thor
ChthonicSplendour	XUR
rct75001	Maelstrom Games
beno	ammon
skull	astra4000
Nakatan	Mooni
Pinselknecht	runnerpaul
Kretcher	notnorm
pogo	Melta
philhendry	bane
Electron606	BryanSteele
majimojo	Galtharion
Kenken	Michiel
Steve Saba	CorvinT
Tyrannus Libris	Mark V
WaylandGames	mike_k
rekka	skraaal

MEET THE WAMPER

MEET THE WAMPER IS OUR CHANCE TO FIND OUT MORE ABOUT THE PEOPLE OF WAMP



Real Name: Maartje Giesbers

Alias: MaGie

Website: www.magie-miniatures.webs.com

Wamp member since: End of 2009

Bio: I was born & raised in the south of The Netherlands, but moved to the north (Groningen) for my study 'Marine Biology'. Now I still live there, with my boyfriend and two cats, trying to finish my PhD.

I paint mostly in the weekends, in my own little hobby room while listening to audiobooks.

Paint, sculpt or game? I mainly paint, though the gaming part really interests me. I don't think it will be long before I start my own little miniature army ;)

Favourite mini company? That's a hard question! I don't really focus on one company, but I choose minis based on their sculpt. If I have to pick, my preferences go out to Studio McVey and Dark Sword Miniatures at the moment. I will also always have a soft spot for Rackham, overly adorned miniatures always fare well with me!

Favourite sculpt? Again I have many favourites, but I think Al-Vianna by Studio McVey tops the list.

How long have you been in the hobby? I painted my first mini in 2007, a night goblin from GW's starter paint set. Although I started painting more seriously in 2010.

How often do you visit Wamp? At least twice a day. It's my substitute for a cup of coffee.

Best thing about Wamp? Everyone is extremely friendly and helpful. You can always find loads of constructive criticism and tips. It's also my number one resource for the latest miniature news and great tutorials.

Tell us something interesting about you? Since I work with miniature wasps (don't worry they don't sting) using a binocular microscope, I've realized that it also is a great tool for painting small details like eyes. So that's definitely something I will always keep on my painting desk,

Thanks for having me on 'Meet the WAMPER'!





Yep the Golden Couple of mini's are back again to tempt you with some lovely Studio McVey goodness! Last years contest was a cracker and this year there's a brand new element with the launch of Sedition Wars offering up more choice than ever.

Well if you need an excuse to enter (though I doubt you do!) how about some lovely prizes?

- 1st Place: £75 credit @ Studio McVey and your entry featured on the cover of Portal Magazine
- 2nd Place £40 credit @ Studio McVey
- 3rd Place £25 credit @ Studio McVey

Has that got your interest? Well maybe you're still undecided so how about another apple to tempt you with?

How about this: Place an order with Studio McVey during the contest and quote:

WAMP-SM to receive 10% off your order.

Thought that may interest you!!

Deadline

24th March 2012 4pm GMT

Supporters deadline is: **31st March 2012 4pm GMT** (for details on becoming a supporter [CLICK HERE.](#))

Rules

- You must be a Wamp Member to participate. Membership is free and you may register here.
- You may enter as many times as you like but each entry may only submit one photograph so if you need more angles it **MUST** be a montage. Any additional photographs of that entry will be removed.
- Images must be no larger than 800 pixels wide by 2500 pixels high. (It is your responsibility to check this).

- **All entries must be new work.** New work is defined as any entry not previously displayed on-line in a completed state, you **MAY** enter pieces which have been shown as a Work In Progress (WIP).
- You give WAMP (including Portal Magazine) and Studio McVey permission to use your pictures for publicity (but you do retain ownership).
- You may post pictures of WIP or final shots both here and elsewhere.
- Judging will be conducted by Studio McVey.
- Submissions must be posted to the Contest Gallery (link to follow)
- Credit is eligible at www.studiomcvey.com
- All Studio McVey products are eligible (including Sedition Wars).



REVIEW

Keeping the Peace

By Shane Rozzell



It's the year 2075 and it's a Model SXE 5000 the most successful pleasure droid ever produced, that is until the fatalities. Mainly caused by lack of maintenance and technical difficulties thousands of owners died and as a result all models were recalled and reprogrammed to be Law enforcement officers. There Motto is "Keeping the peace, one way or another."

I had the pleasure of meeting Ken last Sunday at the South Cheshire Militaire and I was really surprised at the amount of great sculpts Mil-Mart has and yet, I had never heard of them. Ken started sculpting for other companies in 2009 then in 2010 he decided to release his own range and Mil-Mart Miniatures was founded. Ken

has a mix of 120mm flats, 120mm miniatures and 1/10th busts with themes ranging from historical, military to Fantasy & sci-fi. A couple that sparked my interest were the Winston Churchill, a science fiction interpretation of Little Red Riding hood and The bust I'm reviewing, Keeping the peace.

Manufacturer	
Mil-Mart Miniatures	
Material	Resin
Price	£30
Contact	
mil-mart@hotmail.com	
Other Information	
1/10th scale, Sculpted by Ken Farrar	
Ratings	
Quality	8.75 Very nice model.
Assembly	9.5 Nice and easy to assemble.
Value	8.5 A fair price for a model this size.
Overall Score	9.0



Ratings

Quality: 8.75/10, *Keeping the Peace is a very nice bust that offers the experienced model maker a platform to make something truly unique and outstanding.*

Assembly: 9.5/10, *putting the pieces together is straightforward. Pinning will be required as this is a big model.*

Value for Money: 8.5/10, *£30 is a fair price for a 1/10 scale bust.*

Overall: 9/10, *Keeping the Peace is a very nice bust that has the potential in the right hands to be truly outstanding. My hat goes off to Ken for producing a miniature of this scale for this genre, it's a rarity. Ken has said that he plans to sculpt some fantasy miniatures in the next few months and he also takes commissions.*

other busts out there with more detail on them but very few of this scale and genre and it does give the experienced model maker a brilliant platform to convert this pieces into a truly unique model. The bust is cast in the standard grey polyurethane resin we all come to expect now-a-days and the cast quality is on equal par with a lot of the bigger manufacturers, there is the odd mould line and one or two air holes to fill but nothing major and I guarantee once put together and painted she'll be a great addition to anyone's collection.



Inside the sturdy box
The bust comes in 5 separate pieces, most bubble wrapped individually, one of them being the mounting pillar and the others are her main body with separate head and left arm which is holding up her id card, a backpack and a cybernetic weapon that replaces the cyborgs lower right arm.

I really like the sculpt on this bust as she has a Russian feel to her appearance with the cap, head scarf and the fur trimmed uniform and gloves. If I was going to criticise anything on the sculpt I would say that she feels a little closed in with her arms being too close to her body but I think when I come to put her together it will be pretty easy to open her shoulder out and with a small amount of repositioning, move the gun to a more relaxed position, also the detailing on the gun is very basic. Kens sculpting style is simple, clean and very effective; there are a lot of



**MIL-MART
MINIATURES**



In this feature we are profiling companies associated with our hobby and ask the people behind these companies what makes them tick and what role they play in getting a product from the drawing board to our painting table.

This months "Company Profile" casts its wondering eye on Dark Art Miniatures, the company that brought us the Brutal range of miniatures and combat rules

Your full name: Klaus Teschner

Tell us a little about your company

A small business that produces resin cast bases and terrain. We also sell our own range of miniatures too.

How did the company come about?

I started off DAM as a mini painting service to help fund my studies in fine art. Soon after I started sculpting my own range of bases and terrain and the rest kind of evolved from there really.

How long has it been going?

Quite a number of years now but I would say that I have only started taking DAM seriously as a business for around 4 years now and have no wish to do anything else.

How many employees?

There's me and two others who work part time.

What's the hardest part of running the company?

Being good at juggling tasks. Trying to work on new projects can be hard when I have to keep everything else on-going.



Sculpted & painted by Klaus Teschner



What makes your company stand out from the rest?

We don't use any fillers in our bases.

What's your favourite product you have released?

To date I would have to say the Alien Hive Nest

Any product you wish you had thought of?

Yes a Space Marine.

Why should we buy from you?

There are many companies out there that do a great job but I would like to think the quality and cost of our products are very competitive.

What does the future hold for you?

We are looking to spread our wings a little more this year with a new product range called Malice catering for roleplayers. We have recently released our adventurers camp site which is already selling well.

Any sneak peeks?

I can't give you any peeks at the moment but I can tell you that I have a great looking tomb floor tile set almost ready for showing to the public. Again this is from the Malice range which will add a great deal to any roleplaying game system.

Avatars of War

Back for its fourth year, Avatars of War is the longest running Wamp Special and it's always a great contest. They provide some fantastic miniatures to tempt you to paint and the range gets bigger each year.

Prizes:

To really tempt you we shall be offering up a lovely selection of miniatures for some lucky winners. Details of the exact prizes will be announced in due course.

You may enter a single miniature, diorama, full 300 piece battle scene — whatever you like as long as it's *inherently* Avatars of War. Please folks make sure you read the rules (especially the new work one!!)

I know there have been issues with prizes been delayed in the previous contest. I have asked for the prizes to be sent to me and I shall send them out to the winners. So there you are folks. Avatars of War are great minis to paint so hopefully we can get a good turn out once again and surpass the 16 entries we got last year.

As always any questions feel free to contact me.

[Avatars Of War Website](#)



**The Deadline for entries will be
3pm Monday 23rd April 2012
(Supporters deadline will be 3pm
Monday 30th April 2012 (BST))**

Rules

- You must be a Wamp Member to participate. Membership is free and you may register here.
- You may enter as many times as you like but each entry may only submit one photograph so if you need more angles it MUST be a montage.
- Images must be no larger than 800 pixels wide by 2500 pixels high. (It is your responsibility to check this). Any additional photographs of that entry will be removed.
- All entries must be new work. New work is defined as any entry not previously displayed on-line in a completed state. You MAY enter pieces which have been shown as a Work In Progress (WIP).
- You do retain ownership of submitted images but you give Wamp, Portal and Avatars of War permission to use your pictures for publicity.
- You may post pictures of WIP or final shots both here and elsewhere.
- Judging will be decided by public vote.
- Submissions must be posted to the contest gallery (to be added)



THINGS TO COME (possibly)

By Tim Fitch

I know I've been focusing on the past with my articles up to now, and I probably will again in issues to come. After all the past does at least follow a script. However for this issue I thought I'd try something different and try to see into the future of the hobby, and miniatures in general. So journey with me as we head forwards twenty years to the year 2032.

Sadly we're still not all wearing tin foil suits, whizzing about in hover cars or will have made contact with alien life. Indeed it's hard to see a major new development occurring at all. Reversing the situation, 20 years ago in 1992, few people saw the advent of the internet, or its now commonplace use in all our modern lives. I don't think there will be anything of this magnitude happening in the next 20 years, but I do think what we have now, is going to get a whole lot better.

Computer gaming has become much less a solo affair of human vs. the computer over the last 5 years. Now it's more human vs human with the computer creating the environment and the situations for the humans to interact with. I think that by 2032 this is going to be really something special. Computer power should be such that vast realms can be created that live in real time and that can be fully interacted with. 3D is starting to appear in vogue again, but I don't necessarily think this will form the limit of our new gaming age. Gaming is going to be a much more full body experience. The images of these new worlds perhaps being relayed by head mounted

visors that provide not only sight and sound but smell and sensation too. Smelling a zombie approaching from behind an "in game fence" might not be possible now, but neither was skypeing someone on the other side of the world in 1992. Motion sensor technology has been appearing for a couple of years with the Wii etc. This will get integrated into computer games both as a dynamic aspect, and also for the fitness benefits. An hour's physical play on monster bash 2032 will be like a good 30 minute workout down the gym. Who knows, perhaps we'll have worked out how to transmit our very thoughts to and from the computer. Where as today we interface with a mouse and keyboard, by 2032 we'll be slipping on a funky thought enhancing circlet and seeing the images relayed directly into our minds.

Regardless of how the actual human / computer interface is accomplished, I think the general outcome is going to be amazing, especially for us middle aged types. Who remembers Jetpac? Now who plays Skyrim or Battlefield. Now doubt some wit will be writing in 2032 about who remembers Skyrim and looking back on the good old days when computers still had keyboards.

This brave new computer gaming world is going to influence many things for the gamer of tomorrow. I think war games and rpgs will still be played, but perhaps to a lesser extent. The internet allows us to travel without moving, and with transportation getting ever more costly, this is going to hold greater appeal. You need a group of people to physically game with, and while the technology of tomorrow may well offer solutions. I still feel the need for actual human interaction to be the main reason for people to get together. That they like to war-game or paint miniatures will only be one of the excuses.

I feel that the new breed of computer games will provide the material for the physical war games and rpgs of the future. Much in the same way as the books and rpgs of the past provided the basis for so many existing computer games. Books will still be written and read, but the way we enjoy books is changing. Kindle made technology work for literature in a way it hasn't been able to before. I can see devices like these being melded into small handheld computer communicators. Current phones, tablets and e-readers are all related. The only problem will be how to display the information beyond the limitations of the small screen size. An Ipad 2 sized device that hinges seamlessly in the middle to reduce its overall footprint perhaps?

But what of our main passion, miniatures? Well here I think the changes will be subtle and in the same way really quite radical. I think there will always be at least one dominate player in the industry. Whether this continues to be Games Workshop is hard to tell. History is littered with tales of large and thriving companies suddenly being beaten at their own game by a young pretender to the throne. However currently the odds are with GW to be around for a while yet. Much as we might dislike them they do have the products that lead and shape the industry. They have many imitators, some more blatant than others, but little in the way of similar sized rivals. I also think they grew at a time before the computer game had really staked its multi-player dominance. We won't see that time again, which may limit any future possible usurpers.

So I predict no change in the status quo as far as the industry is concerned. But what of the smaller companies, those with sculpting talent and a desire to use it. We've already seen the internet provide the means for individuals to advertise and market their own miniature offerings. This is only going to continue, but perhaps in a more defined two track way. Sculpting a mini in green stuff is relatively easy. Sculpting a good miniature that actually looks something like the character it is supposed to represent is hard. Producing the mini masterpieces that the top sculptors do is just beyond most of us, even if we had 100 years of practice. That is the traditional way. However technology is already altering that and allowing others with different skill sets to produce some really quite good results. Currently 3D computer modelling is something for those already working in that field. Its complex to learn and even then its not easy or quick to produce a decent looking sculpt. But I don't think its going to remain like this as the years roll on. In twenty years time I would expect the interface to be simple and very user friendly.

Which brings me rather neatly onto how I think we'll be getting and perhaps converting the miniatures of the future. Currently we can send and receive printed documents easily and quickly around the world via the internet. We can make these real too with the use of a printer. Just about everyone with a computer has one, and their production has grown into a very large global industry. Currently 3D

printers, really good ones, are costing many thousands of pounds and are also too large for the average home. But we are starting to see the advent of the small home 3D printer now. Makerbot being one make, though there are others. Currently roughly a thousand pounds will get you the mains bits to construct your own 3D personal printer. Of course it's not as easy as just getting the bits. You have to assemble it, program it, and also understand it, which is again a bit beyond most of us. Even then, it's not fine enough to create a detailed miniature. But, in 2032 I think they will be as 2D printers are now, and not just for miniatures. Just think of all the useful bits and pieces that could be purchased as computer files and downloaded to the 3D printer for creation. Much as we buy and download music files today, so we will buy and download files for completed miniatures in 2032.

I don't think small boutique companies will even bother with their own production runs. Instead the production cost will be shifted down directly to the customer. The boutique will make the master sculpt, scan it in 3D, and then offer it for sale as a downloadable file. It would keep the initial cost of the miniature down, and free up the sculptor, be they traditional or 3D, to concentrate on just creating more miniatures. Think too of the added benefits this brings. The files may well be modular for certain figures. Generic dwarf body in chainmail could have different head, weapon, leg, and basing options. Also being produced from a 3D printer there are no mould lines, a painters dream come true.

Where I see this grand vision failing is with the war gamer who needs troops in volume. As printer ink is expensive now, I can't see the 3D printing resin being sold cheaply. I would also imagine that the personal printers won't be capable for more than say three separate printing items at a time. Good, but not the amount of troops you need repel that sudden incursion of alien invaders. Here I think the larger companies will carry on much as they do now. Miniatures will be purchased in bulk online, and delivered by whatever passes for a privatized postman in 2032.

Finally, what will they be made of in twenty years time? I have to admit I've given this quite a bit of thought, and it's a problem to see one definite answer. The 3D printers will use a resin / plastic material unless we advance so quickly that a Star Trek type replicator actually becomes a reality. The problem with chemical based materials is getting the chemicals. Oil provides many of the components of these materials, and mineral oil is under increasing demand now. By 2032 demand for oil will either be causing wars, or we'll have completely done away with it as a major power source. I don't think there can be any middle ground. Even if the latter case proves true, our need for plastic is probably going to make sure the remaining reserves continue to command a high market value. Too high for miniatures to be produced in bulk like they are now. So what does that leave? Well, although I think it will get steadily more expensive, I also don't see a challenge to the dominance of metal. It's easier to recycle. Current demand on the types used for miniature manufacture are high but not at the excessive levels of oil, so they should last longer. There could well be greater reserves of the 40-res too, and getting at them is not as costly as drilling for oil, especially deep sea oil.

So as you can see, some things will change, most will get better and more sophisticated, and perhaps one or two won't change that much at all. Perhaps someone in 2032 will look back on this and write a reply to 2012. But then again ...?

BANE BEASTS

BNB-007
THE TERROR OF FORTRIU
Chimaera
£89.99



BNB-024
SHAAROC
Reviled Draackox
£59.99

both models released
April 7th, 2012



BNB-023
TYPHAGGAHW
Gwyferm of Ceredigion
£59.99

BNB-016
CONJUNCT XIII
Vivicoct
£49.99



BNB-019
KRULL
Servile Lord of Dis
£99.99



BNB-022
CREODA
Gúthwulf
£29.99

BNB-017
KEIRIOC-CRÓ
The Sea Devil
£49.99



BNB-021
UNCEFELIC
Mantichora
£49.99



BNB-020
TALOS
Colossus of Bronze
£49.99



BNB-015
OPHIUS
Gorgon Lord
£39.99



BNB-018
MARU
Swordtooth
£29.99



BNB-026
KADÁMASTAR
Ancient Devourer
£59.99



coming in
May 2012

BNB-025
MJAGNIR
Jötunn
£59.99



see our full range of miniatures at
banelegions.maelstromgames.co.uk

miniatures not shown to scale

BANE LEGIONS

www.maelstromgames.co.uk

MAELSTROM GAMES



I have great pleasure in being able to announce that the latest evolution of Wamp is here:



Wampstore is our very own online store that I hope will help make Wamp an even better place to visit. The store is primarily aimed at offering Wamp members a place to pick up some great products at a decent price, but it also has another aim and that is one of a co-operative. There are many great products created by Wamp members that don't have a massive retail presence (some have none!) but are nonetheless great products. It is these very products that I have tried to bring into the store to not only give buyers a great choice but to help push the creativity and business of fellow Wampers. I hope that by doing this we can help make these companies even stronger and get them producing even more great work! I have lined up some fantastic ranges and have more coming all the time and have tried where possible to bring in ranges from contest sponsors making it easier to pick up entry pieces.

The current ranges so far include:

- Avatars of War
- Basecrafts
- Foundations of War
- Guild of Harmony
- JoeK Minis
- Maxmini
- Model Display Products
- Morland Studios
- Orki
- Rosemary & Co
- Stone Tower miniatures
- Studio Miniatures
- The Basement
- War Griffon Miniatures.

Products include miniatures, busts, vehicles, brushes, bases, pigments and scenics and more suppliers are being added all the time. All payments are secure via PayPal and we ship worldwide.

We only list a product in stock if it is actually physically in stock and is ready to ship straight away (no waiting 4 weeks for it after ordering).

We hope this can become something good for Wamp and the people that use it. The account system is completely separate to Wamp's main one. You can if you prefer order using a guest checkout if you don't wish to create an account. However, you would need an account to earn reward points.

Loyalty Scheme

For every £1 you spend you will receive two reward points. These points can be collected and used to purchase with, so you can earn free stuff!! It's our way of saying thank you for supporting Wamp. There is also an affiliate scheme option, if you have a blog or site you can earn money from telling people about our products.

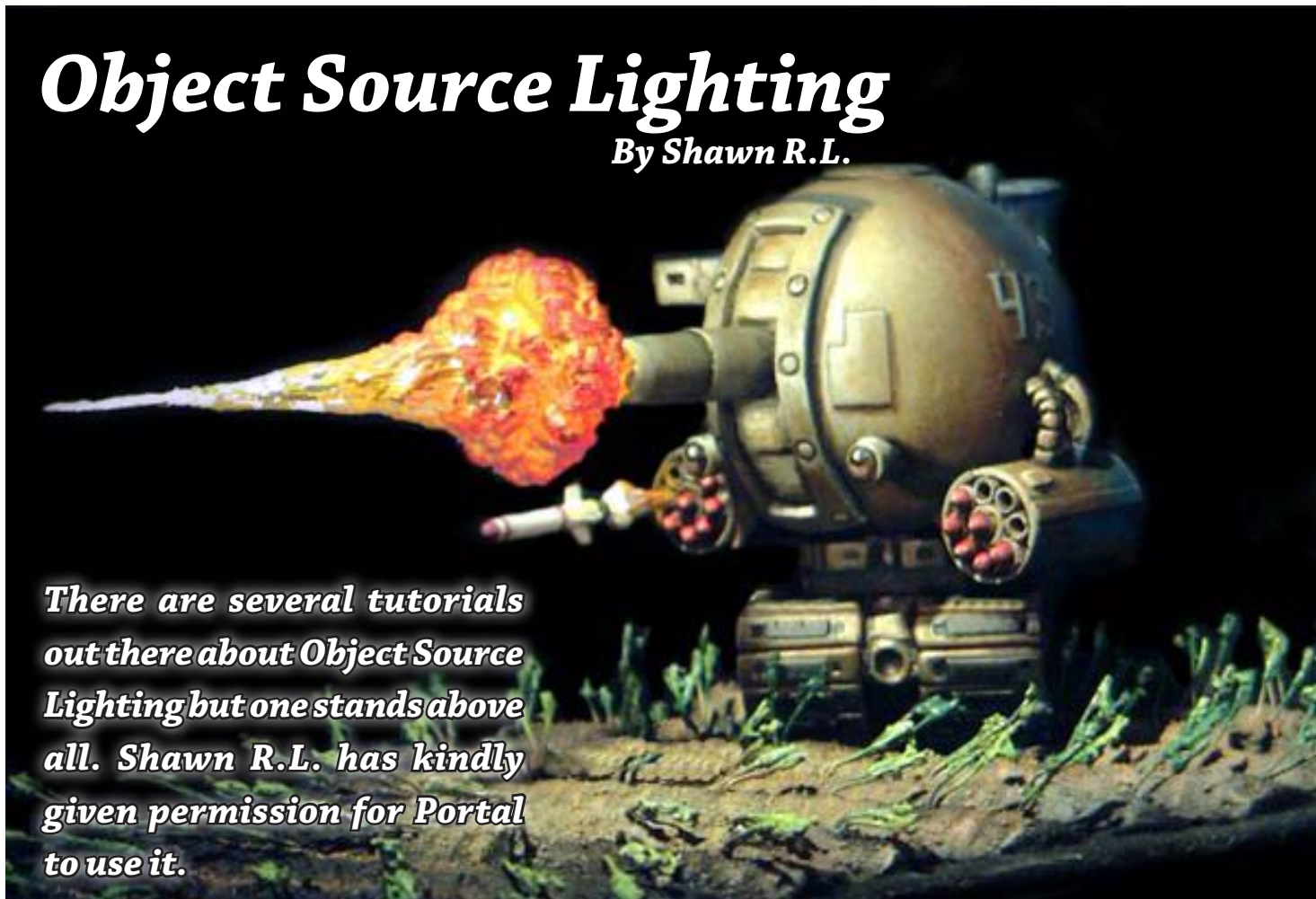


**A
Spotlight
On**



Object Source Lighting

By Shawn R.L.



There are several tutorials out there about Object Source Lighting but one stands above all. Shawn R.L. has kindly given permission for Portal to use it.

OSL.....All right, here we go. I'm going to try to keep this simple by breaking it up into sequential blocks. I'm going to go from start to finish, simple to complex. Hopefully it will be such that you can stop wherever you want and still have something nice. Some of this can be a little confusing. Be patient, this isn't the easiest thing to learn depending on how far you want to go.

“ One overall rule in doing OSL is that having pure black somewhere in the shadow area and pure white some where on and-or near the primary light source ”

This is a subject that has literally endless variations possible. Some of these things are like riding a bike I can tell you and show what to do, but there is some that you simply will have to learn from doing. I don't say these things to be discouraging but to be realistic with you. What I will tell-show you, take it and play with it, see what happens, go with that seemingly weird idea that occurs to you. Trial and error (or success!) can lead you to some fantastic things. If you are new to OSL start with a really simple mini.

I am going to start assuming the light is warm white (think incandescent-light bulb).

1. Paint your piece black. Using a bit of imagination, here is a real simple way to quickly decide where the light will go. Imagine the source of light is not a light but a hand grenade. Now, instead of exploding and sending forth hot death, it is filled with paint. When it explodes, where will the paint go, or not go?? One side of the nose and not the other, the top of a wrinkle in the cloths will block the bottom of the wrinkle next to it and so on. Another way is to hold the piece up in front of you (holding the piece so

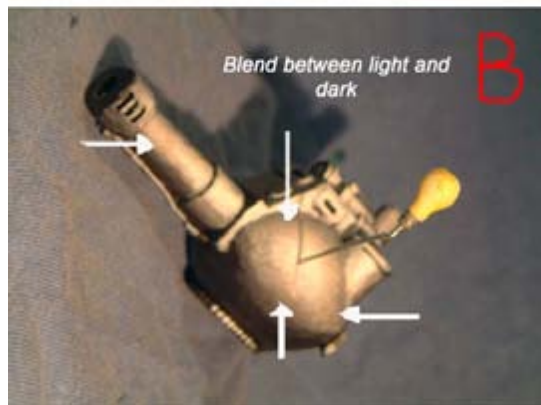
that the primary light source (PSL) is closest to me and the mini is DIRECTLY behind it). Now, sighting FROM the PSL, sight to where the light will come in contact the piece If I sight FROM the PSL TO the mini.



As you look at the mini from this angle, you are seeing EXACTLY where the light is supposed to be. If I sight from the PSL to the mini but there is an ax in the way then the part of the mini that I am not able to see because the ax is in the way is NOT going to have light. Paint the areas viewed from the PSL white.

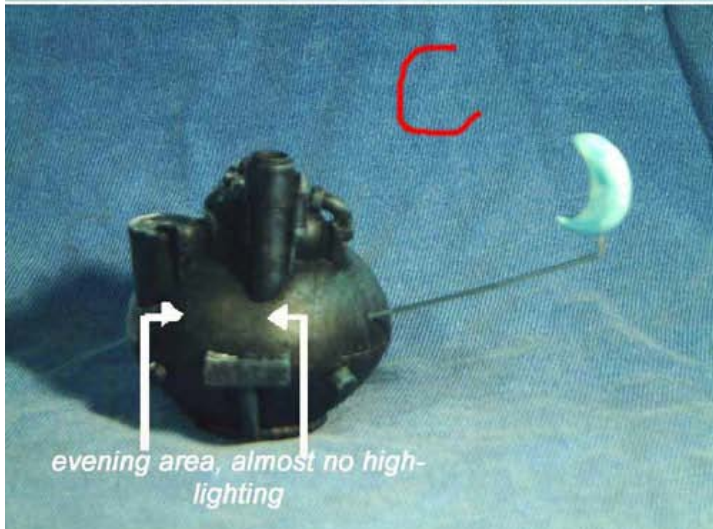
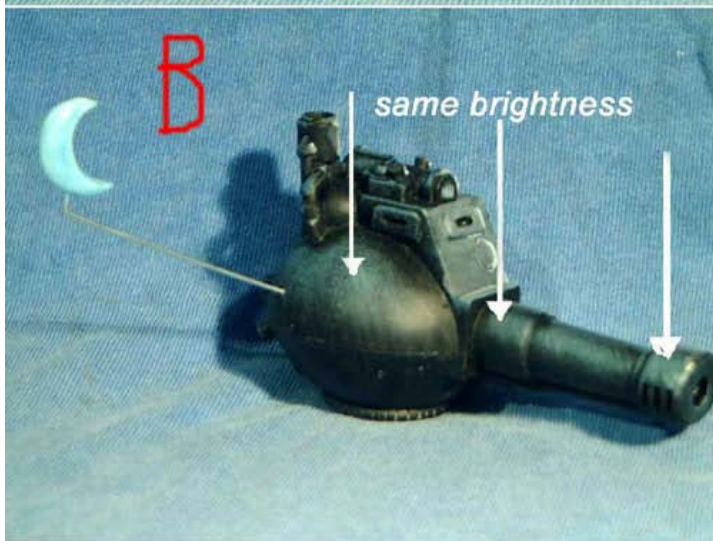


If the boundary where the light ends (going from the light area to dark, day to night) is on something round, head, arm, hull, etc... blend to the dark side. Don't have a sharp transition to night. I will call that in-between area the evening area. The lit side will be day and the dark side night. If the light hit's something small and flat, blade, book, board, etc... then the light will simply be day, no transition.

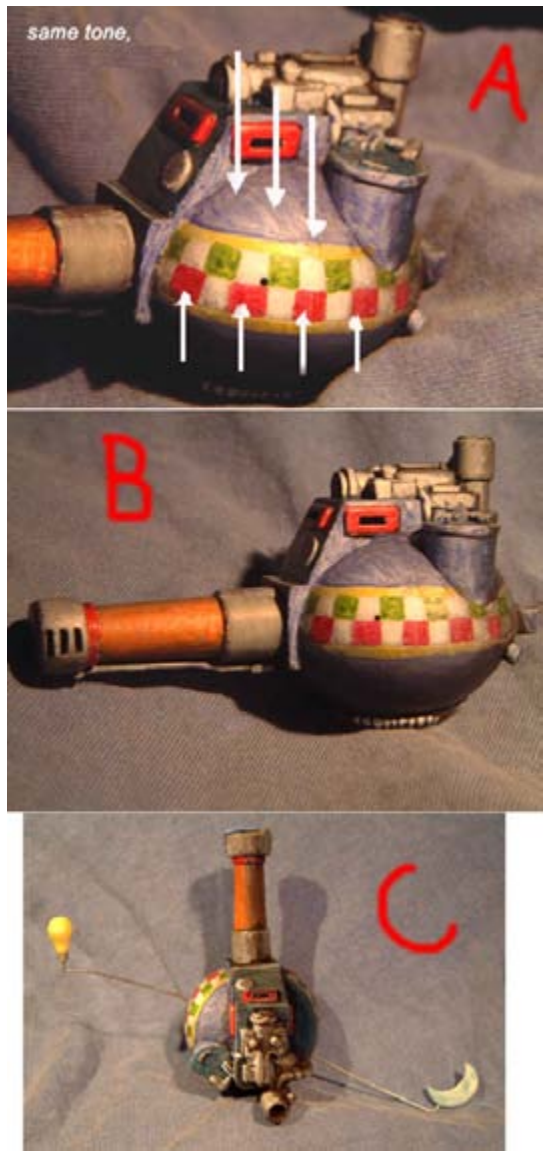


2. With a medium to dark bluish-grey, dry brush the night side and the evening side. Try to have it a little lighter to the top of the piece and darker as you go down. You want to have every thing on the night and evening areas drybrushed so they stand out a bit. As you

would normally 'shade' around objects on any mini shade around those same areas with black.



3. Now, on the day side, paint the colours that would normally be there. If the part of the mini is green then paint it green, red, then red. Again, in the evening areas, if the area is on a curved surface, blend between the day side and the night.



4. Next, on the night side, with your paints really watered down (you want them to be very transparent) paint the night side part of the mini green, green and red, then red. Done right you should end up with a very dull colour yet still know what it is. Dull is good. Or, if the colours come out too bright shift your palette to darker tones of each colour.



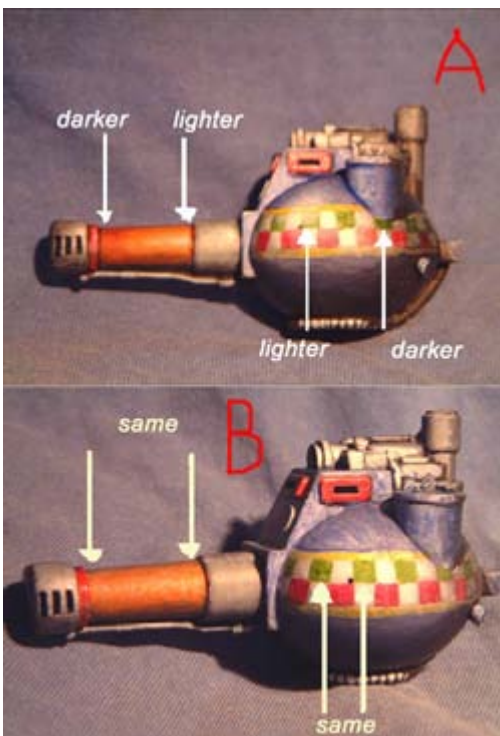
If thinned paints aren't dull enough mix a little black and maybe a touch of white. You want to end up with the colour, but dull.

You can stop at this point and the light should work. If you wish to go further simply continue on. I am picking up where the above

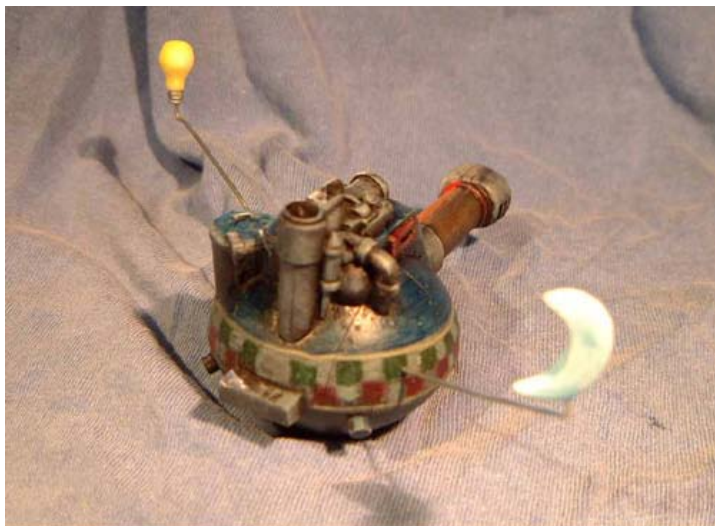


stops. You don't have to start over again.

5. Now I will further refine the gradations going from light to dark. On the day side I will take the colour's I used in the step above and mix some white in. Nearer the centre, where the light is brightest I will put the lightest shade and gradually, using less white, go to a darker shade as the surface - 1. gets further away and - 2. the angle of the surface turns AWAY from the PSL (see towards the bottom for an explanation of how angle's affect lighting). A. and B. are shown to show the difference between simple application of colours and graduated colours.



6. On the night side I will take any dark colours and gradually go to almost black as the surface either curves toward the evening area OR comes to a shadow area. Typically the evening area will be where everything is darkest. Not necessarily black, but not far from it. The colours will be dull in this area to the point of almost being just black and shades of grey.



This is where it starts getting deep. If you begin to get overwhelmed, take each section below one at a time. Get to where you understand it and can make it work then move on one more step.

7. On to the night side. This is where an OSL effect can go from nice to really good. In reality there is seldom light coming from ONLY one direction. Light is really bouncy stuff. In OSL I will not only use this fact I will accentuate it (a fancy way of saying I will cheat and make it more than it really is). Stars, streetlights, explosions, city lights, or me just putting light on the night side all can be indicated on the night side (this is called a secondary light source and I will use SLS). I almost always put the secondary light source directly opposite the primary light source (image 5). While a secondary light source can come from any direction, putting it directly opposite is easiest and gives a good effect. Decide which colour your secondary light source will be.

8. Usually when I do a SLS I shift towards blue-black, call it a dull blue or a blue tinted grey. (you don't have to use blue but I find it pleasing). If you are using another colour SLS simply mix that colour, the colour of the mini surface (colour of pants, flag,) black and a touch of white, DULL. Yellow is one exception. It MIGHT be better to go with simply using the SLS colour black and white.

9. If this wasn't confusing enough, here's another thing. Tonally (how light or dark a colour is) the colours will remain roughly the same

IN RELATION TO EACH OTHER (colour chart) as they go from light to dark. On the day side red, blue, green will be (usually) darker than yellow or orange or white. In the evening area, while the colours are now all darker, the red, blue, and green will STILL be darker than yellow, orange and white. Same with the night area. As you have the secondary light source get darker the tones will become closer (less range of dark and light) together till all is black.

10. The SLS shadows (not cast shadows but the shading normally done around objects on a mini to make them stand out) will be in the black to black-blue range of colours. I will shade with black washes. You can highlight on the night side and you can get fairly bright with it, you decide. I will keep this rather dark. The highlights will be just a little more white to the base colour-black, white mix above

11. Between the night and the day areas is the evening. With the primary and secondary light sources directly opposite each other there isn't much to highlight in this area. In this area I will put no highlighting or VERY little (there are some odd instances where you will put both night and day highlights on. These would be when you have a rivet, button, or some small thing that falls in the evening area and sticks up). Instead of highlighting I would accentuate the shadows using black on the night side of evening and a dark shade of whatever colour I am transitioning on the day side of evening.

I think this would be another good stopping place. The following are not really step by step things but more principals. They can be used each by itself or all together. If you are new to OSL or painting in general I would strongly recommend taking this stuff one step at a time.

12. As said above, light is really bouncy stuff. When it hits something it scatters. The further from the light source the less this happens (with secondary light sources I have NO scattering). As I get nearer to the PSL the more the area is flooded with light thus more stray, scattered, random light bouncing around. Most if it is going DIRECTLY AWAY from the light source but there is enough stray light bouncing in other directions that the shadows get more filled with light. The range of contrast between light and dark on the day side as you get nearer the PSL becomes less.

13. Imagining you are in a room with many coloured objects in it and the lights are slowly turned down. As the lights go down obviously the colours will get darker but they also get duller.

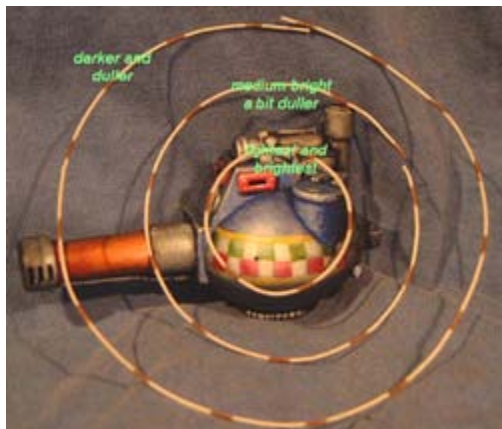
14. Light always travels in a straight line.

15. One overall rule in doing OSL is that having pure black somewhere in the shadow area and pure white some where on and-or near the primary light source. PLS are essential to making something glow bright

16. I'm not a scientist so my physics may be off but as an artist I'm pretty sure this works most of the time. As the light gets brighter the colours will get more intense. There is a point where it will go beyond intense and begin to wash out (lose colour and begin to go to white). These last two things are where you decide how bright your light source will be. You do not have to have the colours wash out. Instead of thinking about it just do it and see what happens. You can always adjust brighter or darker. The above mentioned, colours brightening and washing out, get progressively more pronounced the closer you get to the PLS. Experiment.

17. This isn't 100% of the time but most of the time. Light is usually the result of heat. I find that a slight shift to warmer colour as I get toward the light source can work. Again, you decide.

18. A general principal in OSL is that (yes this is obvious but I want to cover it all) the further you get from the PSL the darker things get. No matter what part of the mini it is or what it is attached to. Just because a part is connected to the main mini doesn't make it special. It will get dimmer at the same rate as something disconnected but at the same distance.



19. When doing OSL on flat surfaces angle is everything. The distance from the PLS is where you start. That will determine what the brightest can be. If the flat surface is 90 degrees to the PSL (perpendicular) it will be the

brightest an object can be at that distance. At 45% to the PSL it will be half as bright etc... This applies to small things-books, small boards, the flat side of a gun, etc... Larger stuff - walls, a big table, a large flat flag, etc...will fade as the object stretches from near to further from the PSL (the floor going off into the distance).

20. I'm teaching this with the mini supposedly set in a really dark setting. To achieve the OSL effect you don't have to have many things go to black, as though it were night. You can do a mini with a lit effect where things are simply dim. When I do OSL, no matter if it is to be pitch black night or something not so dark, I will try to do all of my painting without using ANY pure white. I may tone here and there but will never use white straight from the tube. Once I get the shadows and all that other business worked out I will put PURE white in the PLS (that is if the PLS is an actual thing that you can see and not something that is not in the scene such as the sun). You ALWAYS want the PLS to be the LIGHTEST, BRIGHTEST thing in the mini.

21. When choosing a mini and its surrounding I like to have a lot of projections, texture, and little bits. These all give you more opportunity to show where the light is coming from since these things will cast shadows all pointing to where the light is coming from (all shadows, especially small stuff will 99% of the time point directly to the PLS). Sometimes I will stretch a shadow, say a rock on the ground, a little longer than it really would go just to accentuate the light coming from OSL.

If you look at the ground on the piece I did called "Fire!!!" you will notice that the ground lighting is not accurate. I lit the ground as though the light source was much lower (just barely off the ground) and from a single point. The length of the muzzle flash would have lit the rows of dirt very uniformly and diminished the drama of the sourced look. I did this to accentuate the effect of the light coming from one place. On the piece I did called Neo-Soviet guy with glowing thing (I didn't know what else to call him) I intentionally used a brick

wall because the bricks would all pick up the light on one edge, again dramatizing the light. I also intentionally put the 'glowing thing' in the doorway so that the light would strike the wall at a very low angle. This gives a more dramatic effect.

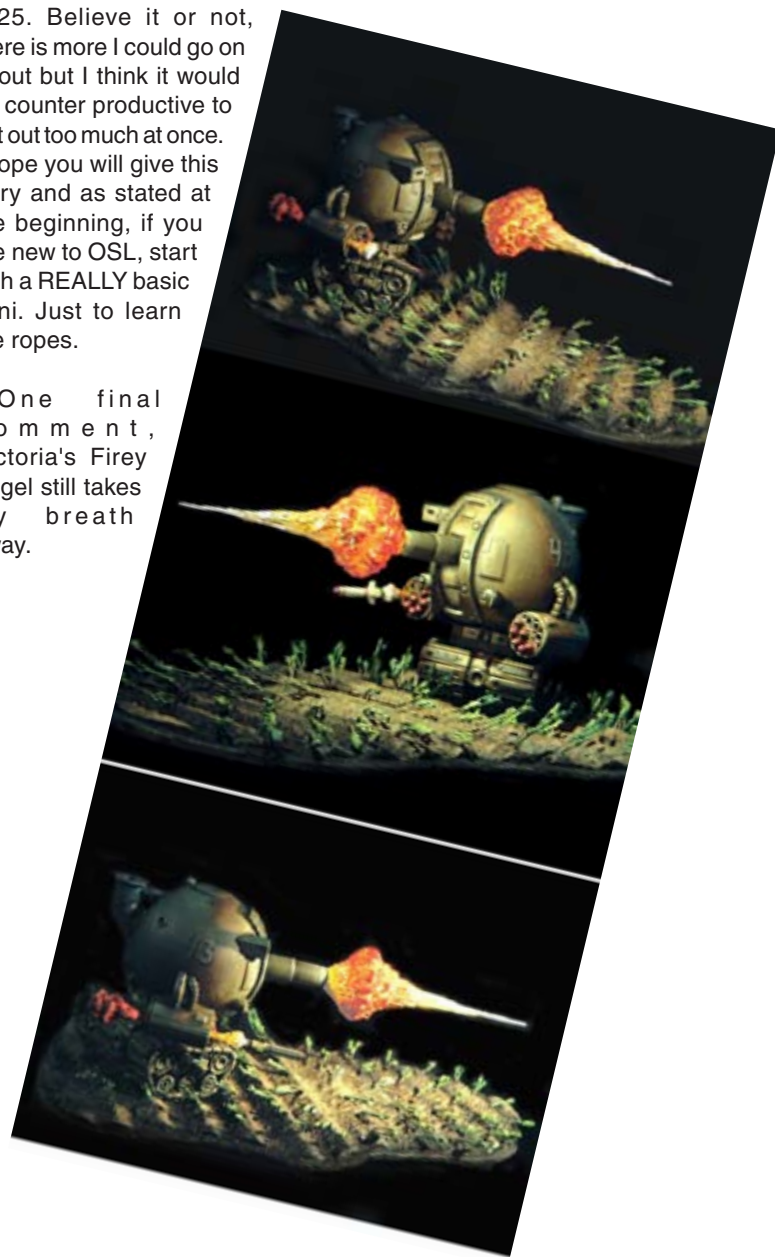
22. Put a coat of dull coat on EVERYTHING. The duller the better. The more you can reduce or eliminate reflections.

23. When photographing, try to light it from as many angles as possible (a light box would be ideal). You have PAINTED the shadows and don't want to have your lighting casting shadows. This can be one of the harder parts of OSL. Having light coming from all around hopefully will eliminate any cast shadows. Take your time positioning the lights. Also try to eliminate reflections.

24. I know this part will be controversial. It will be up to you to use your discretion and not cheat.....Use Photoshop...I use it to reduce reflections and cast shadows. The way I view it is that due to the peculiar nature of OSL and the odd photographic difficulties it poses a little help is warranted. I DO NOT add stuff that's not there.

25. Believe it or not, there is more I could go on about but I think it would be counter productive to put out too much at once. I hope you will give this a try and as stated at the beginning, if you are new to OSL, start with a REALLY basic mini. Just to learn the ropes.

One final comment, Victoria's Firey Angel still takes my breath away.



8 Reasons to Join WAMP

While everyone can read the content on Wamp to their hearts desire there are even more benefits to registering on the friendliest mini-painting site around. Registration is simple and FREE!!

1. You can enter and vote on all contests.
2. You can post in the forums, including the Work In Progress and display cabinet sections - great places to get feedback.
3. You get your own personal gallery on the site where people can comment and rate your work if you wish.
4. You can join the Wamp Ladder - a challenge based ranking system for mini-painters.
5. Have your own personal blog space that's fully customisable.
6. Join or create personal social groups with their own 'mini site'.
7. Create articles, reviews or tutorials to help out others in the hobby.
8. Get access to exclusive member only offers.

www.kabukimodels.com

Why Advertise with WAMP?

With over 1500 members and a 15% month on month increase as well as over 7000 page impressions daily not to mention Portal, the No1 free monthly mini painting magazine that averages over 3,000 downloads per month. Wamp is a growing, vibrant web based community with members based all over the world, many of whom are regular contributors to other hobby based forums. This means that advertising with WAMP will be one of the most positive things you can do to make your business grow.

If you have products relevant to Miniature Painting, Wargaming or Roleplaying then WAMP members are your targeted market. If not, our audience are also interested in related products such as Fantasy, Science Fiction, Historical and Military related media as well as Art and Photography so it is still a good idea to advertise with us because WAMP is a vast community and for a lot of its members the first place to seek advice on books, video games, movies and much, much more.

Apart from classified ads, which are black and white only, all adverts are full colour. If need be we can even design it for you free of charge. It will include your company logo and any images or text you require plus direct weblinks to your company's website.

For more information go to
www.wamp-forum.com/advertise
or email us on
portal@wamp-forum.com

Portal

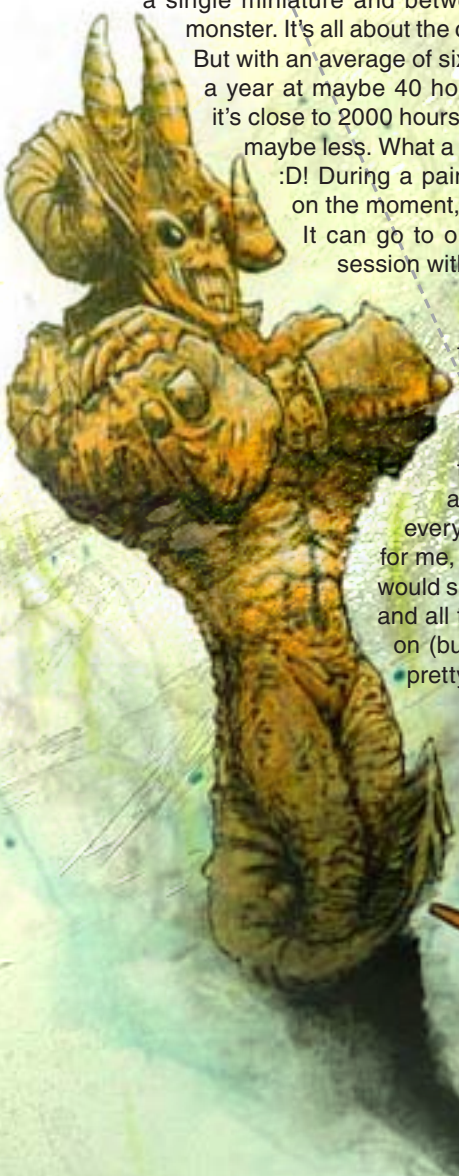
an insight into **WAMP**

Julien Casses



I discovered Games Workshop miniatures around 14 while at school. But I only started to concentrate on painting at the end of 2004. So I can say I have 7/8 years behind me.

Painting hours: Wow! I don't know :D! It all depends on the project, I use between 8 to 60 hours to make a single miniature and between 25 to 100 for a monster. It's all about the complexity of the mini! But with an average of six (give or take) projects a year at maybe 40 hours per project I'm sure it's close to 2000 hours of painting, maybe more, maybe less. What a difficult question to answer :D! During a painting session it all depends on the moment, the time I have and the mini. It can go to one single hour to a 15 hours session with no break time.



Favourite painters: A lot. In fact recently I have started to appreciate all the different styles of painting. There is always something interesting to like and learn. Technique, although important. It's not everything. There are a few that are for me, like stars in the sky. In fantasy I would say Sebastian Archer for his style and all the colours he succeed working on (but Seb is the favourite painter of pretty much everyone!),

Darren Latham for his perfect technique and his work is so clean. Sometimes it looks impossible but it is. Joe Tomaszewski for maybe



Website: www.juliencasses.com
 Nationality: French

the same reasons. Both are the perfect incarnation about why 'Eavy Metal Team and Games Workshop are the leaders.

Alfonso Giraldes for his touch. Romain Van Den Bogaert as well, even if it's a long time since he has taken up a brush, his skills are just amazing, Allan Carrasco, Rémy Tremblay, for his comprehension of colours. The Massive Voodoo Team, etc... The list is too long.

Painting Ambition: To progress over the years because I always have something to learn. To progress in sculpture also. About competition I would say finally win a sword lol! There are too many times it passes close to my hands. I hope this is funny but the hunting will stop one day, I just want to achieve this then move on to other things.



Until the End is a diorama I made for French Golden Demon 2010. The point was not to compete for the sword, but to make for once in my life a big project for France. As I started to attend more GD around the world, France was at the end the only country where I just took a little LOTR miniature with few painting hours and not more. So, just for once I wanted a real project for my own country. It took gold in its category.

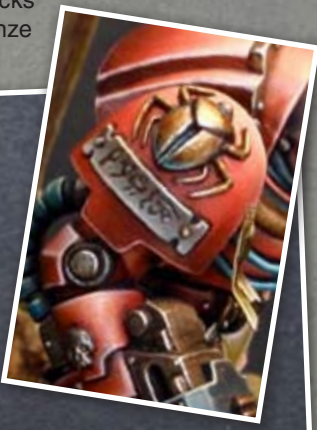


Lord of Change from Forgeworld. This mini is a gift to my web designer for making my website. The challenge was to paint a such big mini, the best I could, in a very short time (two weeks). The hardest part was to re-sculpt the lord because the original squatting posture was not really beautiful. So this conduced me to re-sculpt a good part of the torso, neck, part of the right arm etc... This took Gold at the German Golden Demon 2011 in fantasy monster category.





Phosis T'Kar, at the moment I finish reading "A thousand sons" from the Black Library I knew that I had to make a pre-heresy terminator. My choice was to paint Phosis T'Kar, the captain of the second company. I chose the Chaos terminator lord for base then had many happy hours sculpting before I came to the final miniature. The idea was to make a terminator casting a spell and the energy deployed changed the environment. So rocks and waterfall are levitating. This took Bronze in single 40K at German GD 2011.



Nurgle Lord, a miniature I painted during a Masterclass. The subject was flesh, face, clothes, and metals. So for the face I decide to change the original head of the mini to a zombie one. One week after taking that decision I saw Darren Latham's version and that convinced me to do it! A pleasure to paint and a mini I really had a try with colour enrichment. The sculpt by mister Brian Nelson is just!!!

Lawdolf the dwarf was another miniature I painted during a Masterclass. Raoul Garcia Latorre is a king and all the miniatures he made are just made for painting. This was a massive pleasure to paint.



Mandrake, again a Masterclass mini. I wanted it to have a lot of saturated colours on this one and I took great pleasure in painting the hair, the magic fire and the red zones of the base. This was a complex mini to deal with, not as simple as it looks. The flesh with all the scarification had to be done in small steps to do it in a "good way".



Giant of Sigmar. Brian Nelson is a king! All his miniatures are jewels. I painted a Chaos version in 2008 for UK GD and when I decided to go to Canadian GD in 2009, the idea of making a Sigmar Version sounded good:D! The Sigmar one was made in half the time it took to paint the chaos one with, I think, a better result. This won Gold in Fantasy monster at Canadian GD.





Eldar Wraithlord. Eldar are one of the most difficult races to paint in the GW range. The volumes of the curves make it pretty difficult to obtain perfect blending all the time and as I'm really bad with an airbrush, 95% of my minis are done with standard brushes so this mini was pretty a difficult to do, even more so because I'm not used to painting the blue colour. Sixty hours later the mini was finished and I was happy with it! It won Gold at the Italian GD 2010 in 40K Monster Category.

Arwen is a miniature I made for my girlfriend in 2007. It was a nice exercise and a miniature that helped me progress a lot. It won Gold in LOTR category on French GD 2007.





Wow! What a contest this has been. 4 months, 108 entries and over £1,000 in prizes. But now alas the end is here and it's the bit everyone has been working towards. You already know the category winners but who grabbed the other prizes and most importantly who beat the other winners to take the overall title of Wamped II Best In Show Winner?

Without Further ado here are the winners:

'OOP'S!!' Themed Category

1. He Got Out - Sparks
2. Krull - Orki
3. Oops! - Waghorn41

Scenery & Terrain

1. The Tower of Signa Dur - Dr Willet's Workshop
2. Wrecked Allied Medium Walker - [So]rice
3. Garden of Morr - Neatpete
4. Skull Tower - Sparks

Historical

1. English Civil War Cavalier - Ulfgrimr
2. 11th hussars 1854 - Undave
3. A picture for the paper - [So]rice
4. Viking in 54mm - AndyS

Everything Else

1. Bunny - Iacton
2. Misfit - Megazord_Man
3. Nimroot - Bad Fairy
4. Super Dungeon Explore - [So]rice

(Megazord_Man actually placed 3rd as well with Madge The Zombie Killer but can only claim one prize per category as per the rules)

Sci-Fi

1. Farseer - Orki
2. Size Matter Not - Iacton
3. Sophie Bigoude - HonourGuard
4. (Tied): He Got Out - Sparks & Death Corps of Krieg Artillery Tractor - Megazord_Man
6. Head Honcho - AndyS
7. German Boss - ScottRadom

(Iacton also placed 3rd with Akosha Noma and Megazord_Man placed 6th with Misfit Ray but can only claim one prize per category as per the rules)

Fantasy

1. Rataxes - SkelettetS
2. Krull - Orki
3. Shae - Landreth
4. my Brother - HonourGuard
5. Caradryn - MaGie
6. Troll Slayer bust - AndyS
7. Kaastaruk - Shanerozzell
8. Thief of Hearts - MamaGeek

(Landreth also held 6th place with Master of Carnage and AndyS also got joint 7th with Citadel Wurrzag but can only claim one prize per category as per the rules)

Most Entries

- 15 - AndyS

Random Prizes

- Parvusmachina (Random Entrant)
 Spellscape (Random Entrant)
 Lyn (Random Entrant)
 ChthonicSplendour (Random Voter)
 Nord (Random Voter)

So there we go folks we have 24 different winners sharing a ton of prizes but alas we needed to pick just one lucky person to claim the ultimate spot. We did things a little differently this year and our best in show was taken from the category winners. SkelettetS, Orki, Iacton, Dr Willet's Workshop and Ulfgrimr all battled it out head to head to choose a champion. In the end it turned out to be very head to head with two entries head and shoulders in front of the others and in the end a single vote separated them. A fitting end to a fantastic contest.

But there can be only one and the winner of Wamped II Best In Show is.....

***SkelettetS!! with his
 awesome entry Rataxes***

BANELEGIONS

Megálávra



Uggurd



Shaaroc



Typhaggahw

ALEXANDROS MODELS



Minamoto Yoshetsune



Spaniard

British Paratrooper
Northwest Europe WWII



YOUNG miniatures

War of Roses Billman



N-S prod.

Little Fairy



WAR GRIFFON
MINIATURES



Dracula

Chapochka



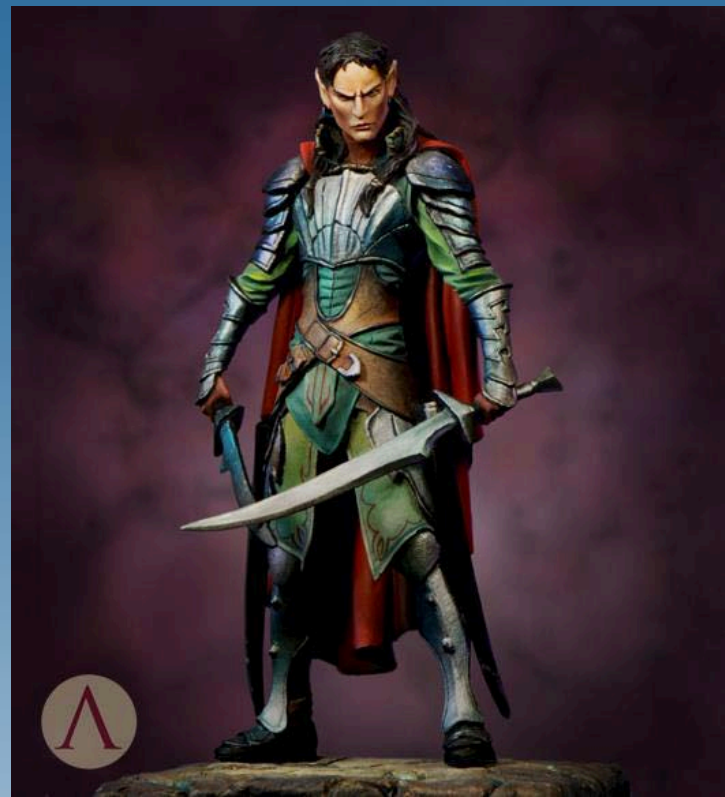
Newark



SCALE75



The Drow



Honour and Glory





WAYLAND GAMES

DISCOUNT WARGAMING

Visit: WaylandGames.co.uk

Email: thegeneral@WaylandGames.co.uk

Call: 01702 668750



**Visit our website WaylandGames.co.uk
and sign up for our newsletter**

Your Favourite Brands, Discount Prices, Superior Service

Wayland Games is Europe's leading independent online retailer of wargaming hobby products - supplying all of your wargaming needs in a 'one stop shop' at fantastic discounted prices.

A huge range of products under one roof!

Miniatures | Paints | Scenery | Models | Rules | and more...

REVIEW

By Shane Rozzell

Kabuki Models Hellenika



When Kabuki Models, first appeared on the scene in 2009 one of their first releases was a 32mm version of Hellenika and I was lucky enough to get hold of one. That miniature, produced in white metal is very nicely sculpted and cast so when Roberto Chaudon, a sculptor I really like started work on a 54mm version of Hellenika for them I sat up and paid attention. I saw the sculpt on his blog and knew then that I'd like a copy of this miniature.

A few weeks ago I was asked to choose a couple of miniatures to review for Kabuki so I immediately chose Hellenika as one to look at. I have a few of Roberto's sculpts from his own line and each one is very well done so I was eager to see what Hellenika would be like.

The concept art by Aurelio Lecis matches the 32mm precisely (it could have even been the original concept for the 32mm mini), and I like the flowing lines of her statuesque body and her windswept hair and cloak and although there is no definitive record of Spartan women being warriors I was prepared to let this slide for a well thought-out and interesting miniature.

When the miniatures arrived they were well protected in a thick padded envelope and inside Hellenika is in a large zip lock bag. Included is a large (43mm) round display base with a rough sand texture and the Spartan inverted "V" symbol emblazoned it and the miniature itself comes in 8 pieces; these are, her main body, left arm and spear, right hand and shield, cloak, head and helm. On a small sprue is the

helms plume, her left arm and a scabbarded sword. Although Roberto's version is less stylised than the original 32mm mini she is still statuesque and well proportioned and each piece has a good level of detail.

Technically the casting of the miniature has been well thought out and although she is naked it's still an intricate miniature to assemble, this is not a negative thing in my eyes as I enjoy model making but might put a few people off. There are a few mould lines that need removing and a couple of air holes but I have seen a lot worse on more expensive miniatures. There are a few rough spots on her left leg but the sword will cover this and also on her left shoulder which the cloak will again cover. The cloak itself has a couple of air holes, a rough spot and the resin is a bit thin inside one of the folds but for an experienced miniature painter and modeller these faults will not cause any problems to fix. The shield also has some air holes and sprue tabs that will need care in removing.

Although I really like this miniature there is a couple of areas that have puzzled me. The first is the base, more specifically how the miniature connects to it. Hellenika is stood on her tiptoes and underneath her toes are two casting tabs. On her right foot the tab is thin and easily matched a hole on the base but on her left foot the tab is huge so to match its space on the base will take some sanding down. The second is the cloak and how that attaches to her shoulders. There are no guides for this whatsoever so it is just a case of applying glue and hoping you get it situated right.

Manufacturer	
Kabuki Models	
Material	Resin
Price	€21.99
Contact	
www.kabukimodels.com	
Other Information	
54mm	
Ratings	
Quality	9.25 All the detail nice and strong and her features very well defined.
Assembly	8.5 There are a few rough spots, air holes and mould lines to contend with but nothing unexpected.
Value	8.25 I have seen some cheaper but the detail of the cast puts Hellenika at the top of the table.
Overall Score	8.75



OFFICIAL

WAMP

MERCHANDISE

Love Wamp? Why not tell the world!!



Wamp Umbrella



Wamp Bandana



Cooking Apron



Ladies 'Primed and Ready'

You can now purchase some rather spiffy Wamp merchandise, anything from T-shirts to mugs.

Available for Men, Women, Children and even pets!

You can even have your username on the back plus there are lots of other slogans to choose from.

and Much More!

<http://wamp.spreadshirt.co.uk>



DARK SWORD

MINIATURES, INC.



It's time to welcome back Dark Sword Miniatures to Wamp as they return for their second year, and we have something pretty special lined up for you this time.

This year's contest will focus on the George R. R. Martin Masterwork's Range that most WAMP readers most likely know him from his Song of Ice and Fire Book series first and then his Game of Thrones HBO series second. (A Game of Thrones is book # 1 from The Song of Ice and Fire series). For the contest there are some cracking prizes on offer from Dark Sword:

- **1st Place - \$200 in Dark Sword On-line Store Credit**
- **2nd Place - \$100 in Dark Sword On-line Store Credit**
- **3rd Place - \$50 in Dark Sword On-line Store Credit**
- **4th Place - \$25 in Dark Sword On-line Store Credit**
- **Honourable Mention - \$25 in Dark Sword On-line Store Credit**

The Dark Sword online store credit can be used on anything in their Online Store (not just GRRM Masterworks range).

All entries must be from the GRRM Masterworks range and as a special treat we have lined up the perfect person to judge the entries.....

George R. R. Martin himself!

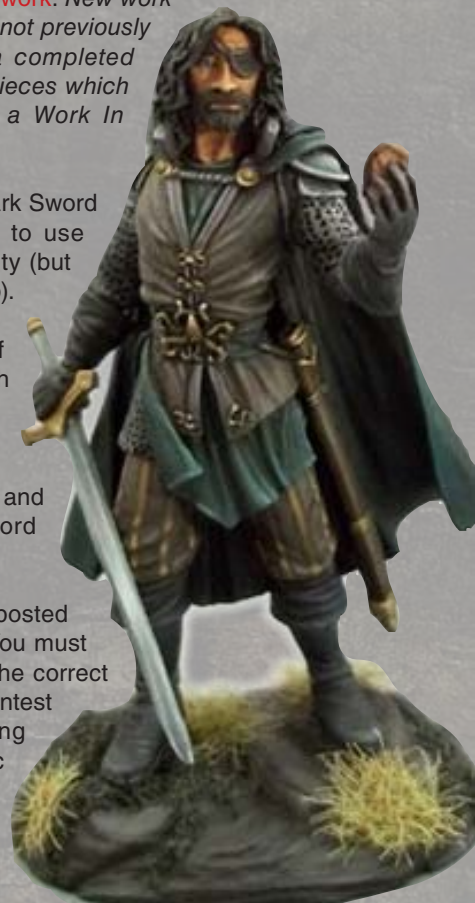
That's right the very man that created the Westeros world and the books and TV series based on it will be judging your work. George R. R. Martin is a fan of miniatures and has an extensive collection painted by some of the foremost artists around. George R. R. Martin is always on the look out for new painters so this is a great opportunity to impress the man himself! Deadline for entries will be



Supporters deadline is 4pm (BST), 31st May 2012

A Few Rules

- You must be a Wamp Member to participate. Membership is free and you may register here.
- You may enter as many times as you like but each entry may only submit one photograph so if you need more angles it MUST be a montage.
- Images must be no larger than 800 pixels wide by 2500 pixels high. (It is your responsibility to check this). Any additional photographs of that entry will be removed.
- **All entries must be new work.** *New work is defined as any entry not previously displayed on-line in a completed state (You MAY enter pieces which have been shown as a Work In Progress (WIP)).*
- You give Wamp and Dark Sword Miniatures permission to use your pictures for publicity (but you do retain ownership).
- You may post pictures of WIP or final shots both here and elsewhere.
- Judging will be decided by George R. R. Martin and Jim Ludwig (Dark Sword Founder).
- Submissions must be posted to the [contest gallery](#) You must make sure you select the correct contest option in the contest select box either during upload (if using the basic uploader) or via edit pictures after upload.



4pm (BST), 24th May 2012

BANE LORDS

both models released
April 7th, 2012

BNL-015
VIKTOR CEL RÁU
Vojvod of Ardeal
£9.99

BNL-013
QUICK-BLADE
Under-Vermin
Kin-Caller
£9.99

BNL-012
NAGASITH
Black Ælf Augurer
£9.99

BNL-025
MEGÁLÁVRA
Bull Krokodar
£24.99

BNL-026
UGGURD
Falx-Brute
£19.99

BNL-017
EIRIK LONGAXE
Steersman
of Hrafnen
£9.99

BNL-024
VILTHISS
Champion
of Khthon
£19.99

BNL-014
MELODA
Warrior-Queen
of Mercia
£8.99

BNL-018
CKAARAKK
Tain of the
Tarvax
£24.99

BNL-020
KRAAN
Tain of Baalor
£29.99
Foot and mounted

BNL-011
ORNUNG
Bone Orc
Shaman
£9.99

BNL-019
DRAST THE HUNCHED
Hound of Dun Durn
£9.99

BNL-022
LUGUNG
Scythe-Brute
£14.99

BNL-021
CJÖLL
Troll Vane
Bearer
£24.99

BNL-016
DAACHUCH
THE BROKEN
Skull-Bearer
of the Gabrax
£9.99

BNL-027
MULDO
Spike-Brute
£14.99

coming in
May 2012

see our full range of miniatures at
banelegions.maelstromgames.co.uk

miniatures not shown to scale



www.maelstromgames.co.uk

MAELSTROM GAMES





Pantaloon 90mm Comedie del l'Arte flat figure by Roy Hunt

Tutorial & Painting by Adrian Hopwood

I guess I've got some explaining to do here – what's a flat figure? and a little history of the Comedie del l'Arte.

Both things are interesting, and have quite a history to them, so I'll begin with "what's a flat figure?"

It's basically what it says, a figure that is flattened so that the viewer has to look at it from one direction to get the effect – like a picture really. There is embossed detail to help the painter, and sometimes a flat will have such detail on both sides, so you can choose to paint one side or the other.... or both.

Classically, flats were popularised on the continent, particularly in Germany, which is where most suppliers are based. Incidentally, sculptors of flats are called “editors”, although I have no idea why.

Flats traditionally were reverse carved into pieces of slate – a whole separate skill in itself – and cast in white metal. They’re usually very thin - under 5mm thick, and 2mm or 3mm is more common.

In the past ten years or so, some companies have used resin rather than white metal, and also employed different manners of making the master figure using epoxy putties in a similar manner as to how round figures (round figures being the term for the ones you normally see kits of within these pages) are made.

The purpose of flat figures?

Well strangely, for exactly the same purpose as our normal figures, but there’s some amount of latitude as to how they can be displayed; boxed dioramas can be produced using different scales of flat figure using only half the depth of something with normal figures, as the flats take less space. They can be displayed within picture frames, or as I have done here, in an open manner but with a background to give the figure purpose.

Interestingly, there’s a lot that is similar to painting round figures, but also a lot to learn; and within that learning is something that can be transferred back to round figures... I’ll come back to that comment later.

What a flat figure does give you chance to do, is to control how the viewer of the finished piece looks at it. It’s not as easy to do that with a round figure, and with a flat, you can paint on certain effects that would simply not work when a figure can be looked at from all angles – again, I’ll return to that comment later in the article.

So, basically, flats are the same as round figures....But different.

It makes for interesting painting.

Now a little about the Comedie del l’Arte.

If I mention Pantaloon, you possibly won’t recognise the character; however, if I say Mr Punch, Harlequin, Columbine or Il Dottore, then there might be more recognition.

These are all characters that sprang up from a particular form of Italian theatre in the late 15th Century, spreading through Europe as acting troupes made their itinerant wanderings across the lands.

The style of theatre will be something you recognise today – we see it on television all the time. Most comedy films, sitcoms and satire programs employ similar themes as were done back then, the sketches interwoven with news and scandals of the time, characters within them mimicking known personalities or common caricatures that would be recognised in most cultures.

Pantaloon for example, is the older man with a young wife – he’s got money, she’s married him for it, but unbeknownst to him, she befriends other, younger men and makes a fool of him.

Mr Punch, is our British version of Puncinella, a mean, vicious and crafty character.

Harlequin – the acrobat, ever performing twists and turns, with a cartwheel thrown in for good measure, his agility would add colour to the show (as too would his costume of diamond patterned material).

Columbine – the beautiful actress and possibly the love interest for other characters. She could be the one that is fought over by jealous lovers or two characters at odds with one another.

Il Dottore (the doctor), sometimes a learned man of law who listens to no-one, but sticks his nose into everyone else’s business.

Other characters developed too – the captain, Scaramouch, the zanni, in fact enough to reflect how we partition or slot people into particular character types, with a hefty dose of caricature to help define each one.

Scripts would be written to reflect common situations, or what was happening either on a local or a national scale, and acted out to audiences wherever the troupes were allowed to perform. Some of the better ones were retained by nobility, some wandered the countryside, all helped spread news of what was happening in the larger world to a populace who might never travel more than ten miles from where they were born.

From this developed theatre as we know it – even William Shakespeare based a couple of his works upon ideas begun in Comedie; and ever since, the same themes (albeit with different twists) have been used for entertainment of one form or another.

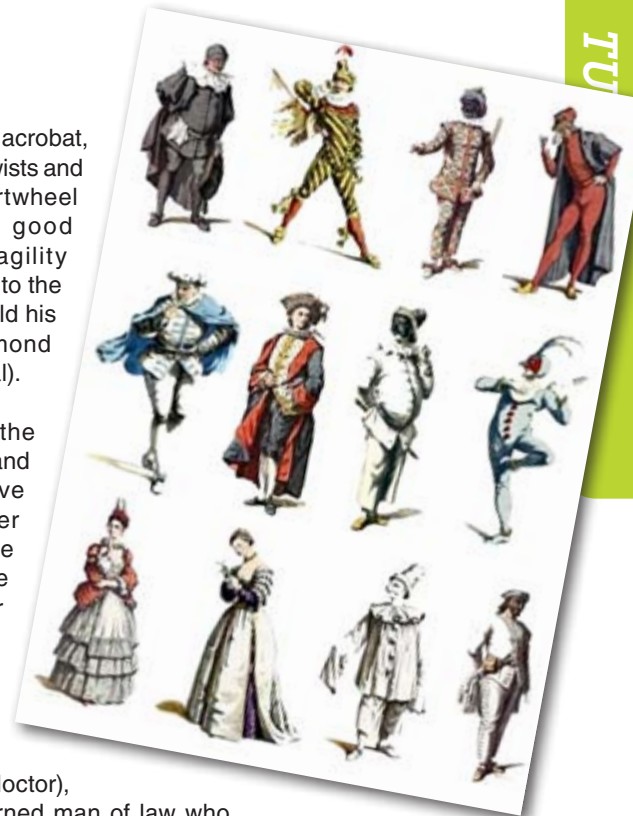
So why this particular flat?

I’d like to think that Roy Hunt, the sculptor of this piece, would have classed me as a friend. It’s just over two years since he died, and in the time that I knew him, he sculpted some beautiful pieces.

Not enough of them mind, but quite a few.

I have three of his flat figures – two Samurai’s (one man and one woman) and was very lucky to find this piece being sold off second hand at Warboot – a car boot sale for model soldiers and wargamers up here in the north west of England.

I think I paid three pounds for this – it was a steal at anything under a tenner, because since Roy’s untimely death, these pieces have not been produced. Yes, I was feeling very lucky the day I stumbled across this.



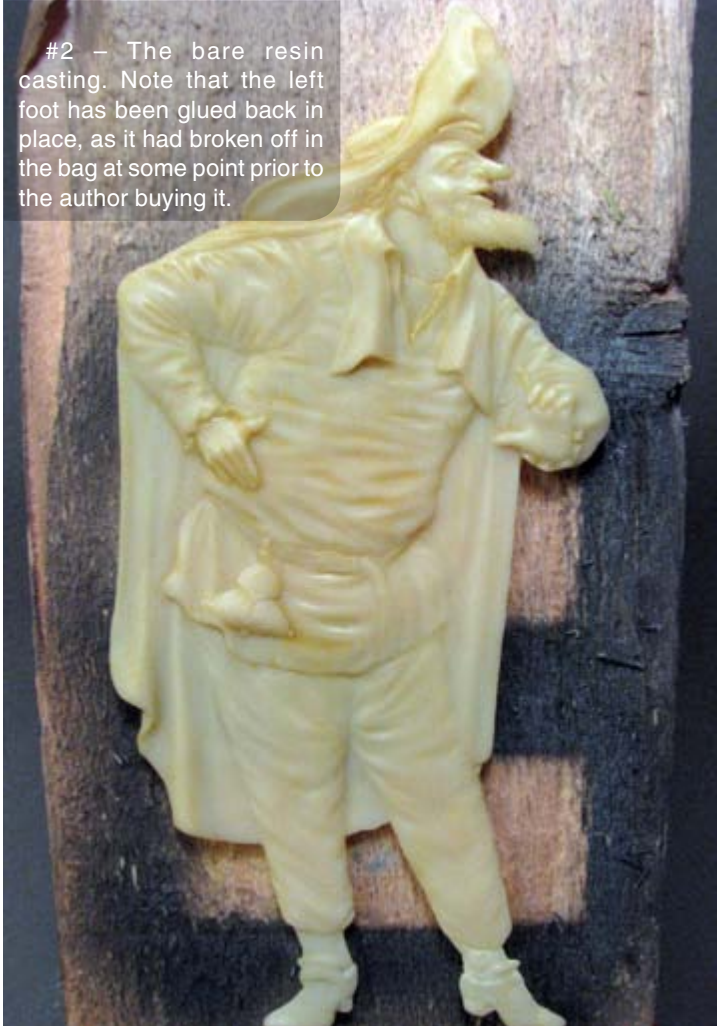
Cast in a soft creamy resin, the refinement of detail is superb, and the only slight problems were a warp in the resin that caused a curve in the casting so that the feet and head will always stand proud of any flat base that it's put on – I tried putting it in hot water and flattening it out, but the warping remains; and the other problem being that his left foot had broken off. Not too much of a hitch, because the separated piece was still in the bag with the rest of the flat.



#1 – The “box art” photo showing an accepted idea of what the character of Pantaloon might be expected to wear. He’s an old man, hence the pale face and white hair, the cape and hat alluding to wealth or at least comfortable means.

So, photo #1 shows the artwork that comes with the model – the costume is basically how the character is thought to have been, the accepted “uniform” if you like. I’ve seen this rendered a couple of different ways, the most striking being a black and white chequerboard affair by Gerry Larkin, which must have been mind-bendingly complex to paint, and a little bit like 1960’s décor made into clothing – in a good way though.

I wanted to blend a few good ideas together, so the chequerboard pattern was a shoo in, but I wanted to do something different as well.



#2 – The bare resin casting. Note that the left foot has been glued back in place, as it had broken off in the bag at some point prior to the author buying it.

So, cleaning a flat – yes, there’s usually a little work to do prior to getting the brushes wet.

Most flats will have a small amount of flash around the casting. Sometimes it’s there as the mould being overfilled, sometimes it’s just a case of the casting medium leaking out between the two mould halves, and sometimes it’s there to support a fine part of the casting that would otherwise get damaged in transit.

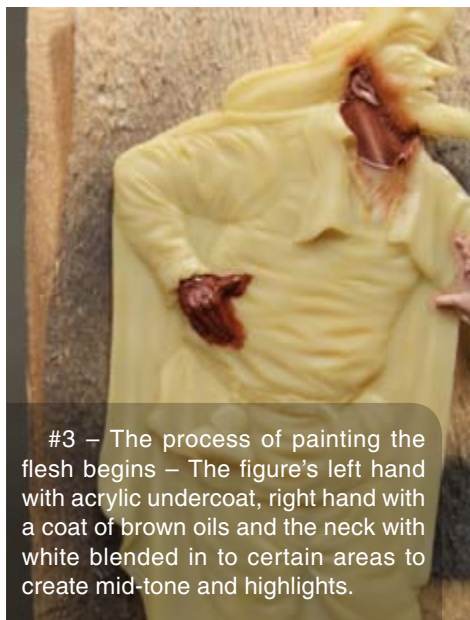
Resin flats tend to be “puddle moulded” which is a good description of how they’re made. The mould is one sided and the resin is poured in to form a puddle within the rubber, the flat being extracted once it’s cured. This means that unlike a lot of the metal flats, resin ones have detail only on one side.

Having scraped off and gently filed the edges of the flat to remove any flash, washed it in soapy water and dried it, I fastened it to a wood block to make it easier to hold it, and painted a thin layer of primer over the resin.

I tend to use an acrylic paint mixed with Isopropyl Alcohol as a

primer. I don't touch the painted areas once completed, except when putting the model into its final resting position on its base. So the priming method I use is enough to give the paint a good grip.

There's different theories on what area you should paint first on a figure, a lot of people will begin with the flesh and work outwards – “dressing” the figure as the work proceeds. Others begin at the top and work down. The latter probably would work well with a flat, then you're not reaching over areas that already have paint on them, but as is my usual wont, I try and make my life difficult, so I began with the flesh areas.



#3 – The process of painting the flesh begins – The figure's left hand with acrylic undercoat, right hand with a coat of brown oils and the neck with white blended in to certain areas to create mid-tone and highlights.

Photo #3 shows that process beginning, with the hands, neck and ankles having been undercoated with Games Workshop (GW) acrylic flesh, then in this shot a layer of Mars Brown oils has been added once the acrylic was fully dry. You can see the acrylic on the figure's left hand, just at the edge of the shot, with the oils coating the right hand, and the neck areas having been worked on by firstly thinning the oil paint

out, and then adding small amounts of Titanium White oils to the brown paint whilst it's still wet and blending the two colours together.

So, let's concentrate on the figure's right hand, and the process of adding highlights. I use a dry, flat brush that's fairly soft, to remove the majority of the brown oil paint. There's got to be enough paint left to leave the surface of the hand wet, but not too much that so much white is needed that there is the danger of leaving brush-marks. It's a case of practice and familiarity, but a few goes and you should pick it up. The white is added with a good quality brush – I use Winsor and Newton Series 7's (pricey, but will last if taken care of). The white is added in very small amounts – this is so that the paint can be controlled and kept to just the area that I want it in; plus it reduces the chances of paint build up. I also keep wiping the brush on a soft cloth to remove any excess paint – white will go onto the surface of the model, but brown will be picked off and mix in with what's on the brush. The brown in this case needs to be gotten rid of, hence the “wipe the brush on a soft cloth” method.

Now, daft comment of the day – have you looked at the back of your hand recently – go on, admit it, it's not something you make a habit of, is it?

The problem with any art is assumption. You assume because it's a common object – like a hand – that you know exactly what it looks like “I know something like the back of my hand...” Actually, you probably don't know the back of your hand all that well. It's

sometimes useful to look at things you're going to paint – hence we build up references.

In the case of this figure, the hands are quite important. The actor is at a time before large projection screens were invented, so his mannerisms were quite exaggerated, the hands in particular would be used to overemphasize his mood or what was happening – so I wanted to draw the eye to them and make a good fist of the paint job (Ooooooh, sorry, couldn't resist the pun).

So, not just a case of separating the fingers and making it look like a flesh coloured bunch of bananas. I wanted a couple of veins to be there, along with the bone structure behind the thinned skin at the knuckles.



#4 – The mid-tones being built up on the back of the figure's right hand.

#5 – highlights added and blended in to the right hand.

With that in mind, note that when you clench a fist, each of the main knuckles actually shows two highlights side by side, not just a single one. That's because the bone ends in that comic-like “M” shape, and that shape is being exposed by the thin skin. So in photo #4 and #5 I am building that up with additions of white paint, even though the hand isn't clenched into a fist, it is tensed.



#6 – Final highlights and fingernails added to right hand.

Photo #6 shows final highlights building up, and whilst this will be blended back a little, it's basically how the hand should look when it's finished. Some shadows have been put back in – like at the top of the fingernails, and then the nails painted in with a pale flesh colour.



#7 – Overall view of the model with the flesh areas completed. Hopefully the areas now look three dimensional, rather than flat like unpainted areas.



#9 – blending the oils on the trousers – compare the blended area on the inner left leg to that of the unblended areas on the right leg.



#8 – Painting begins on the trousers.

Taking a step back to look at the whole figure now in photo #7, and at this point, one of my friends (Dave Maddox) pointed out that he should be wearing socks – that would be remedied later, but it's good to have helpful things like that pointed out before finishing a model, rather than after – thanks Dave.

Also in this shot I've undercoated the trousers.....with GW Titillating Pink. I do so love their names for paint !

That area begins to get it's coating of oils in photo #8, with some very vivid pink mixes, the darker colours being added to the edge, with lighter colours

in the centre to try and give the illusion of the trousers being rounded. O.K. so at the moment they look like they're striped, but bear with me until photo #9, where I begin to blend the two colours together using a stippling action. This blends the colours together at their edges, as you can see on the inner portion of the left leg in this shot.

Photo #10 then moves on to using a clean, dry brush to make a gentle sweeping action, so that the lighter paint is moved onto the areas that have folds and creases on them, helping give the trousers more form.

And having shown you all that, I thought that the effect was just too dark, so I cleaned it off with some White Spirit. Now you're thinking what was the point of all that?



#10 – Using a sweeping action from a clean brush, the beginnings of the folds and creases on the trousers take form.

Well, it shows how I got the effect, and although it was too dark for the plan I had, it worked perfectly well for the lighter colours I did use. The problem was that they didn't show up so well on the photos, so I thought it best to use the ones that were a bit more vivid and showed up better.

Photo #11 is one trouser leg done in the new colours, photo #12 when I got the second leg done to match.



#11 and #12 – Legs repainted with lighter colours, but the same method, the reason for this is explained in the text – not even article writers have it all their own way you know.



Now then, a shot you probably won't often see, and possibly one I should have put in earlier. Photo #13 shows a side (ish) view of the flat. Yes, that really is how thin he is.

Back to the painting, and photo #14 shows the roughing out of the chequer pattern on the trousers. This is done freehand with thinned down oils. The reason it's freehand is that there has to be an allowance for how the cloth would fold and bend around the leg. Although it looks like there's lots of squares; there isn't actually a single perfect square on the whole model, it's an illusion within the painting.

How I managed that was to paint in thin vertical lines running down the trouser leg, but allowing each line to wander a little to take in folds and creases. Also the ones at the edge are narrower than the ones that are more central.

#13 – a three-quarter view of the flat giving an idea of how thin the casting actually is.

Then it's a case of running horizontal lines across the trousers, but again keeping in mind that the clothing deforms as it encloses the leg, so there is a little bit of a curved "U" shape going on here. The beauty of the oils is that they can be cleaned off with a little white spirit, but once happy with the effect, a stronger mix of the paint can be used to block all the squares in.

Think it's finished there?

Think again, there's shadows and highlights to be added to each and every square, plus thinking about how the deeper shadows will fall under the tunic that overhangs the trousers, plus giving the illusion that the trousers travel under the groin and between the legs – all done with the application of deeper shadows.

Photos #15 and #16 show how this all happens, then the process continues through photos #17 and #18. One tip here – it helps to paint a darker area around the edges of anything complex like this to see if the contrast actually works. With a light colour bordering it – the primed or undercoated areas for example – colours tend not to show up properly. That's why I've added a rough coating of a dark colour in photo #18.

The tunic followed the same basic principle as the trousers for the light backing colour, but I didn't want to do more little squares. Someone really helpful on The Basement Forum (I think I was Bob Orr) suggested chevrons, and to be honest I couldn't think of anything better, so decided to go with that.

However, it's easier to say than to do, and I spent a good couple of



#14 – The planning out of the chequer pattern.



#15 – adding colour to each square



#16 – one leg done



#17 – further progress with the figure's right leg



#18 – the trousers finished apart from some small refinements added later



#19 – The basic colour for the tunic painted on.



weeks agonising over how I could make what, for want of a better word are a series of stripes, into something that looked like angled stripes forming clothing around a body.

Photo #20 shows one stage in the planning. I think this was possibly the fourth attempt, and even his had some adjustments made to it before the final coats were painted on. Again I've used a dark colour to edge the area, and in photo #21 have committed myself (possibly to an asylum at this point) with some highlights and shadows on the chevrons.

#20 – planning out the chevrons for the tunic pattern.



#21 – Highlight and shadows being added to the tunic chevrons.

The next shot – photo #22 shows a lot of progress. The chevrons have been completed (Pheew is possibly an understatement of the relief I felt to be honest), and then I moved on to paint the cloak, hat and face.

#22 – The painting coming to a conclusion on the figure.

All the above were done with oils over acrylic undercoats.

The arms and collar were a little different though. These were done with acrylics, beginning with a middling dark grey brown mix of Kommando Khaki, Chaos Black and a touch of Skull White (all Games Workshop colours), establishing a solid colour with about three coats of this mix, then gradually lightening the colour on the pallet and adding lots of water so that the paint is not much more than tinted liquid. This is then painted on until a difference in colour can be seen on the desired areas, then the paint lightened again, and thinned to compensate for the addition of paint, and the whole process begun again. Think of an old fashioned land survey map where the height of the ground is denoted by ever decreasing circles of lines. That's how the paint is added, in very slightly decreasing areas, thus splitting up the mid-tones and then moving on to highlight areas.



Some wont believe me when I say there could be sixty or seventy layers of paint under those highlights; but that's the amount of time and effort it takes to build up the effect gradually and smoothly – nothing good comes easily.

Photo #23 and #24 shows the model in its finished guise, the finer details of the belt and purse added in, some small refinements made to one or two areas to get things to stand out – some highlights on the beard and on the nicks in the edges of the cloak, deeper shadows under the collar edges and the back of the hat/head.

The nicely varnished piece of pitch pine stops all the confusion of the rough painting block, and lets the eye focus on the figure itself. But it looks a little strange, him just hovering in mid-air.



#23 & #24 – the finished figure on a wood backing.

I'd toyed with just a black backing, but that would tend to lose the effect of the cloak, and after some deliberation, I thought about putting him in a comfortable surrounding – that of the stage.

I couldn't use clever computer graphics for that – I'd have to be clever to be able to do that. I'd have to rely on a brush and some more paint.

Removing the model from the stand, I roughed out some wood grain flooring planks which would have to run contrary to the nice grain detail that was within the wood itself, then painted on a curtain swag to one side.



#25 – A stage setting painted in, but with a couple of flaws.

Now at no point did my hands leave the end of my wrists, or in fact did I think to try the figure against the lovely bit of artistry that I was painting – therefore magic, but no planning.

In photo #25 you can see the two pieces of Blu-tac that I've used to keep the figure in place as blobs in the paint, and you dear reader will probably foresee the problem which I was blind to.

Yup, the figure's going to be in the wrong place !



#26 – flaws removed and the offending areas repainted.

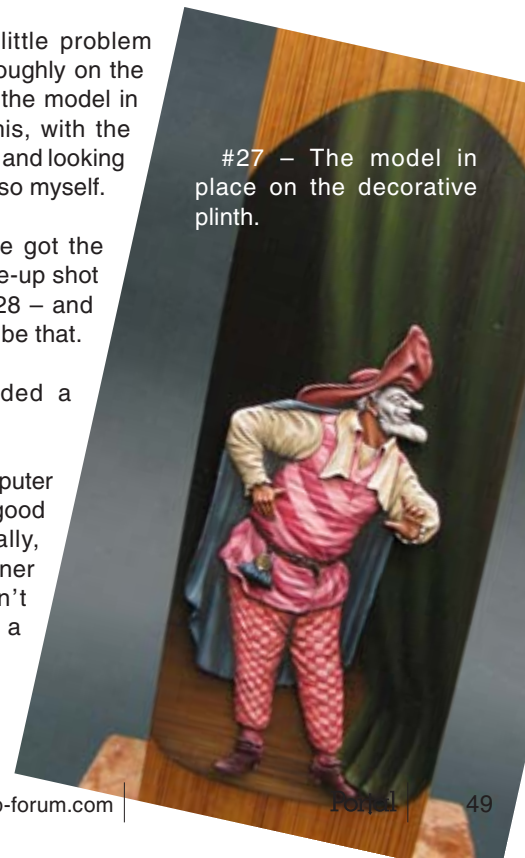
So, using the magic of the written article, photo #26 shows how I have completely removed the Blu-tac, repainted the blank areas that it left, and can now wait and see if the idea will fit the figure, or if an orbital sander is going to have to come out of the shed again.

Having sorted out that little problem and dried off the paint thoroughly on the background, I could test fit the model in place. Photo #27 shows this, with the model stuck on with Blu-tac, and looking rather cool, even if I do say so myself.

O.K. then, seeing as I've got the camera handy, I'll do a close-up shot of the figure too – photo #28 – and that, you might think, would be that.

Ah, no actually. I needed a nameplate.

Now I'm not exactly a computer whiz-kid.....Um not really good with technology at all really, so printing off a lovely banner type nameplate wouldn't be happening this side of a forthcoming apocalypse.



#27 – The model in place on the decorative plinth.



#28 – Close up of the figure.

However, after much trial and error, I found a font that I liked – my thoughts running to the sort of typeface that springs to mind for Carnival or Circus sign-writing – and printed of an applicably sized set of text. See photo #29.

I wanted the text to look hand painted, a little wonky (I would say that – I can hear you thinking it!), because in this case it might have been done by one of the troupe of actors. Perfection didn't seem to be the order of the day – well in my way of thinking at least.

Because I couldn't get the text to stretch at the ends and deform in the middle, I had to use old fashioned pencil and steel rule to draw lines vertically and do things the old fashioned way.

Photo #29 shows the construction of the letters with them being lined out in black in photo #30.

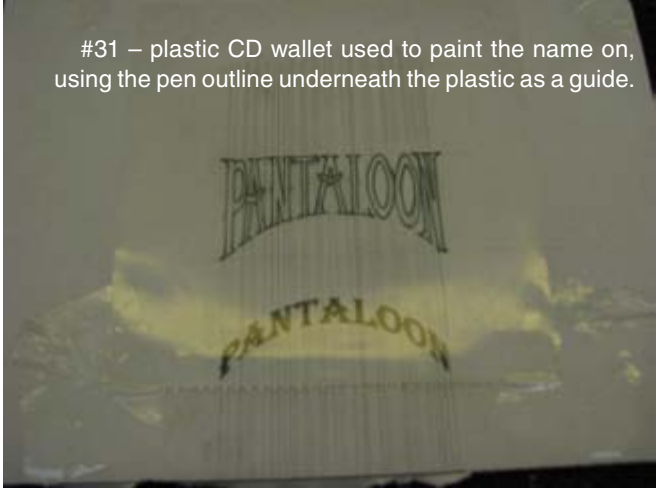
Photo #31 is a bit fuzzy, but shows a clear plastic CD wallet that's been split in half, and taped over the lettering. This will be painted over to produce the nameplate itself.



#29 – starting the process of making the nameplate.



#30 – The name outlined in black and ready to paint.



#31 – plastic CD wallet used to paint the name on, using the pen outline underneath the plastic as a guide.

Photo 32 shows the nameplate completed and in place.

The final addition was the shadow under and behind the figure.

This started off as a deep brown coloured puddle; one that looked alarmingly like he'd needed the rest room in mid-performance. By tweaking the shape of the puddle, I managed to save the actor's embarrassment and make it look like a cast shadow on the floorboards of the stage.

Final words.

An enjoyable project, something not often seen; and a subject that is a talking point. Painting flat figures isn't that difficult, and the amount you learn during the process can be applied on round figures to improve your methods. Cast shadows and greater contrast are certainly one of the things that you get to play about with, not to mention setting a scene that allows you to make the choice as to where the light or lights are coming from.

I enjoy the amazement (my amazement actually) that I can actually make something that is flat appear three dimensional, and simply by adding coloured pigments. The way that each flat piece develops as areas are completed is really fun, it makes you want to come back to the bench and do some more when perhaps more common subjects or more normal figures have become a bit boring.

Put simply, it's a rest, but also something that pushes you to experiment.

Oh, and they're cheap too. Most 90mm flats will give you change out of a tenner, a lot will give you a second figure and a little change too.

The choice of subjects is as broad as any other branch of the hobby, it's just a case of knowing where to look. A good starting point is the British Flat Figure Society (<http://www.britishflatfigures.org.uk/>) who, like other national clubs have their own website, and regular magazines about their particular niche within our hobby.

Adrian.



#32 – Final shot of the completed flat figure.



He Got Out
by Sparks: Winner, "Oops!!" Theme Category WAMPEDII



The Tower of Signa Dur
By Dr Willet's Workshop: Winner, Scenery & Terrain Category WAMPEDII

English Civil War Cavalier
by Ulfgrim: Winner, Historic Category WAMPEDII



Bunny
by iacton: Winner, Everything Else Category WAMPEDII





Farseer
by Orki: Winner, Sci-Fi Category WAMPEDII



Troll Slayer Bust
by AndyS: Winner, Most Entries, WAMPEDII

Krull by Orki



11th Hussars 1854 by Undave



Misfit by megazord_man



Wrecked Allied Medium Walker by [So]Rice



Size Matters Not... Look At Me. Judge Me By Size, Do You? By Iacton



Shae by Landreth

Blood Angels Terminator by p1per



Empire General by Cathy



Divio Juckal by Ulfgrimr



WAMP MUSINGS

By Scott Radom

JUDGE, JURY & EXECUTIONER

There's a fence down the middle of the online painting community. On one side are those that feel it's not necessarily a good thing to have your painstaking miniature painting efforts submitted to the anonymous general ePopulation to have the work scored arbitrarily on a scale of one to ten. On the other side are those that think it's a worthwhile endeavour to have their work judged by the general public. There's certainly good points to be made on both sides, I just happen to think there are more good points to be made on the "Score me!" side of the fence. Arbitrarily judging a miniature and giving it a score out of ten provides a valuable critique and is worth subjecting your work to.

How on earth do you judge someone's time, effort, and passion and give the painter in question a score? Simple. You don't worry about any of that. Take a peek at the result and slap a score on it outta ten. I think in order to apply an appropriate score it's important to be detached from anything other than what the picture of the miniature is actually displaying. If the work in question is clearly from a beginner and not worth a score on the high end of the scale so be it. Scoring work a little bit higher than you think it's actually work by sort for giving away bonus points for little things may seem a kindness (This mini is better than their last one, +1 point!) but in the end it just artificially raises the bar that painter is likely using as a measuring stick of their progress. You can always use the "comment" section to provide encouraging feedback. It's the most fair way to use your own criteria to judge each mini like it's from an unknown painter and not worry about the back story of the dude/dudette submitting it.

What good is having your mini scored outta ten anyway? What does it really tell you? Well... not necessarily all that much. On an individual mini basis anyway. For those looking to see where they stand vs the global standard of a 1 being an "OMG! Pass the bleach I need to scrub my eyes" or a 10 being "I have climbed the mountain and seen the most beautiful thing on this Earth! There is no joy left for me that will compare to the sight of this miniature" the score given to

your mini is a good ballpark range to see how you're doin'. I think this is a perfectly valid way for a painter to gauge if they're meeting any goals they may have set for improving their work. If you were getting an average score of 5.5 last year and now you're getting 6.5ish for your work it's a fair expectation that you've improved your technical skills. Or if you're like me you used to get 7.5 to 8.5 and now you're mucking in the mid 6's. Yikes! It's nice to have a system in place if you're one of those on the side of the fence that likes to keep score.

The system is of course flawed, corrupt, and damaged on a constant basis. And not just when you get a lower than expected score! The source of the contamination is the same source of frustration I have driving in traffic, standing in line, or talking to my family. People don't follow the rules! The amount of time given on scoring a mini is likely measured in seconds. Less than 10 seconds I would guess. And who are the people judging your work? Obviously if a low score is received the people are total clowns who wouldn't know Monet from mayonnaise. If you get a higher score clearly the people are patrons of fine arts with various accredited PhD's from several esteemed artsy universities. 'Course what happens is after around 30 people have voted on your mini the two camps of people have averaged out and applied an accurate score to your mini. Well... accurate-ish anyhow.

Anyone who's been a part of either or both of the giving and receiving nature of the outta ten scoring system for any length of time will know the mantra "Don't put too much stock in the scores of your mini" and they're right. It's a flawed system and every now and again you'll get an oddball score. Overall though if you keep on putting your work out there to be judge summarily and mercilessly you'll find a fairly accurate scorecard of how you're fairing vs. the global village's standard of mini painting. For us kids on the score keeping side of the fence this feedback is really valuable and adds an extra dimension to the hobby that lets us set new goals.



... in the Next Issue

Issue 21 is shaping up to be a cracking issue. We have a second brilliant painting tutorial from Adrian Hopwood. Another top artist will be "In the Frame" plus a great contest gallery. We'll also have the usual mix of news, reviews and interviews.

Member Pages

Are you a commission painter or sculptor?

If so and you would like a cheap and easy way to get your info out there without the hassle and cost of creating a full site then we may have the answer, maybe you have your own site but want another way to advertise.

Wamp is now offering 'mini sites' for just £10 a year.

What you get:

- Full setup of your own page within Wamp.
- Your own url at Wamp (yournamehere.wamp-forum.com) or link to it from your own domain name of your choice.
- Each page can include text, photos, live cmon ranking, live eBay listings as well as links to your gallery, email and blogs and more.
- Pages will be linked via a prominent link visible across the whole of Wamp.

For an example page visit:

www.darklordminiatures.com

To celebrate Portal reaching 50'000 downloads we are running for a limited time only, a special advertising offer. 1/8 page adverts for as low as £5 per month and full pages as low as £50 per month.

For more details email us at,

portal@wamp-forum.com

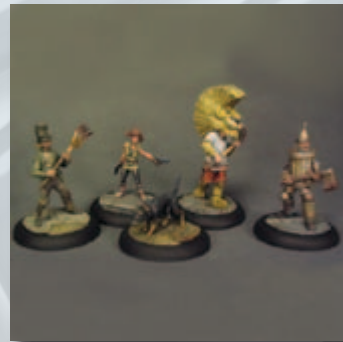
wamp

store.com

YOUR COMPLETE HOBBY FIX UNDER ONE ROOF!

To coincide with our Avatars of War painting contest over on Wamp we are offering 10% off all Avatars of War miniatures during the contest. (Until 23rd April) To claim your 10% off simply use the following code: AOW2012 at checkout.

To celebrate the arrival of Studio Miniatures to the Wamp Store we are giving away free zombies!! The first 10 orders worth over £10 (excluding shipping) that include at least 1 Studio miniatures product will receive a free Zombie with your order.



www.wampstore.com