

POF↑

WAMP



Tutorials from
David Rodriguez,
Pepa Saavedra and Adam Halon
History of Golden Demon part 1
Infamy competition winners

Reviews
Michael Kontraros' Elf Dragon Prince
Dark Art Studios' Goblin King
All our regular features!

Credits

WAMP Founder
Brett Johnson

Editor
Adam Parkhouse

Design Editor
Angelos Passamitros

Review Editor
Randy Shea (Cregan Tur)

Cover Image
Shimmer by River

Contributors
**WAMPERS of the World
united:)**

Contact Portal at
portal@wampforum.com

Find us at:
wampforum.com/portal

Follow us on

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Welcome to issue 35



Merry Christmas Portal readers!

I'm hoping that you all get your intended range of models to add to the grey mountain! If not, I'm sure you'll find a few stocking fillers to add to the list!

There have been some encouraging signs since issue 34 to tell you about. First and foremost is that we've got a second pair of hands on board to help with the layout of the magazine. This gives us a much better chance at getting the magazine out more regularly. Secondly, since our World

Tour feature in last month, we've had some great feedback. Germany was next on my list, but after handing the idea over to a certain hoopy frood, they have grand plans for it to involve a large proportion of their community. I shall be looking into the UK soon, hopefully in time for issue 36. If you think people should pay your country a visit, please message us on Facebook or via the email address on this page.

Let's move onto what we have got for you this month...

This month, we've been fortunate enough to work with some great names, both old and new in the painting scene. Multiple Golden Demon winner David Rodriguez has given us a walkthrough of his Savage Orc entry into this year's Golden Demon. Adam Halon, who picked up his first demons in Germany this summer, has done a detailed step-by-step of his award winning skin effect on his demon prince. And finally, we have the first part of a tutorial by Pepa Sevaedra, which you may have seen a preview of on our Facebook page.

Speaking of the Facebook page, thanks to everyone that helped with our recent giveaway and we've got a much improved audience thanks to a few very helpful people. We hope to build on this more in 2014 and add some more content on a regular basis.

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Other grand ideas have ballooned since starting (did I mention how much I'm learning as I go?!), and as such our Golden Demon history article has been broken up over a series of issues. This time we look at the initial years back in the 80s. Some great photos to be seen there, but not of the entries!

Unfortunately, we weren't able to get a hold of our main interview in full for this issue, but hope to bring you it in future. We thought you'd much rather have a Christmas pressie of an issue instead! Next issue, we've got some interesting articles lined up, and what's been really encouraging is seeing the community offer up ideas and content for us. Having an email from Jeremie Bonamant-Teboul when you get from work saying 'Would you like a tutorial from me?' is an experience I did not expect when taking the reins!

Depending on the release date (I imagine Brett will be rather busy with the festive season...) I will be taking a backseat for issue 36. I'll be back for issue 37, just got the important matter of a wedding to attend (you may remember the cake-making fiancée mentioned in issue 33)...and a speech to write!

Have a great Christmas! Oh, and make sure you check out mastermini.net's Adventskalender as you count down the days till you get to open those minis!



Here's what I've been working on since issue 34...

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New Gw paints

Games Workshop have released a range of special effect paints, allowing you to add blood, gore, rust, pus and even a cracked earth effect for basing. They cost £2.75 a pot, and have generally been well received since their release.



New Scale 75 paints

Scale 75 have continued expanding their range, this time providing white and black surface primers to go with their colour sets. It also appears that since last issue they now have NMM sets in both gold and steel to help you improve your results.

<http://www.scale75.com/index.php?route=product/category&path=55>



Latorre to close

Latorre models are to close at the end of the year, and are known for doing a great range of models. No doubt they'll be available from one or two retailers, but make sure you head to the link above to grab them before they go! (not long left!)

<http://latorremodels.com/newshop/>

WAUGH GAMES
Shop & Hobby Centre

New Colour of Battle paints

Waugh Games, a small independent store, have decided to enter the paint market too, with a new range of colours similar to the very old and nostalgic Citadel paints (with the white flip-top lids). You can check them out on the link above.

<http://www.waughgames.co.uk/colours-of-battle-miniature-paint-range-256-c.asp>

Plastic Soldiers release new weathering paints and sprays

Yet another range of paints in time for Christmas! More effects paints to experiment with. These are specifically intended for weathering, and also come in spray form. There are some interesting photos of the effects on the link below.

<http://www.dakkadakka.com/dakkaforum/posts/list/563238.page>



Rotten Harvest Wyrd Contest winners

Wyrd held their annual contest and many Wamp members took part! Some of them even took home some of the prizes! You can check out the galleries on the link above.

<http://www.wyrd-games.net/content.php?243-Rotten-Harvest>

Matt Cexwish basing workshop

Matt Cexwish, German Slayer Sword winner and creator of an astonishing interactive diorama a couple of years ago, is having a basing workshop in Berlin towards the end of January in Berlin. You can find out more in the link above.

<http://massivevoodoo.blogspot.co.uk/2013/12/matts-basing-workshop-in-berlin-visual.html>



Volomir's 5th birthday!

Co-star of Painting Buddha's season 1.1, Rafael García Marín has recently celebrated the 5th birthday of his very impressive, open and honest blog about his hobby exploits. It regularly features in the nominees for the Wamp Awards and is thoroughly worth a visit! Also, Rafael has taken on the role of looking after the Demonwinner site (an invaluable resource!) so if you can offer up any help, we know he'd be very grateful indeed!

In other Rafa news, it appears he's also hosting a workshop in February, so check out his blog for information on that as well!

<http://volomir.blogspot.co.uk/>

Studio Level Terrain



An age ago, we contacted this chap about perhaps providing us with some terrain building content for the magazine. He has finally set up his website and business, so we thought we'd give him a quick mention. If you would like some terrain features in the magazine, please get in touch and we'll see if we can convince him to give us a few pointers...

<https://www.facebook.com/studiolevel>

Are you looking to promote an event or product? If you have a press release or if you're just someone who's found something our readers might find useful, please contact us to feature in our news section!



What has happened since the last Crowdfunding Update?

Quite a lot, actually! Since I wrote my piece for Portal 34, almost 2 months have passed and there are some interesting projects on the go ending in November waiting for your backing. First though, it's time to look back at some of the projects that have ended since the start of September.

[ArcWorlde](#) from **Warploque Miniatures** managed to raise £57k on **Kickstarter**, meaning that all manner of creatures and additions were made to the four starting warbands. We'll come back to ArcWorlde a little later...

There was success also for historical projects from **Studio Miniatures** on **Kickstarter** and **Mike Burns** on Indiegogo with both over doubling their targets to allow them to launch a range of **Sikh War** and **Egyptian Harem** miniatures respectively. Both of these ranges will be produced in white metal. **Gavin Tyler** enjoyed a great campaign, raising £57k to produce his **Winter War** range of 28mm scale soldiers from Finland and Soviet Russia in white metal.

Following on from recent Fantasy Football success stories, **Willy Miniatures** raised over double their \$5k target on Indiegogo to fund

their **Ultimate Halfling Fantasy Football Team**. This is the second success for WM on Indiegogo, with their previous project of a Chaos team also being funded. **Olde World Miniatures** secured almost \$7800 in their self-titled Kickstarter, allowing them to develop 7 32mm fantasy figures and 2 75mm busts, which are going to be limited to 2000 each.

Joel Gregory from **Iron Hill Miniatures** tried to raise \$10k through Kickstarter to allow for the production of a **Dwarf Brewery** scenery piece through pre orders of the piece and through orders of the already produced dwarves that would inhabit such an area but ultimately the project fell short by almost \$6000.

Worldsmith Industries made \$3600, smashing their initial \$1000 target, to develop a series of sets of wrecked vehicle terrain that could or could not be used with a certain well known Sci-Fi game set a few dozen millennia in the future. Through Kickstarter they managed to unlock wrecks for the likes of the "Cyborgs of Anubis", and "Dark Space Elves". **Jim Bailey** of **Grindhouse Games** made over \$200k in releasing the second edition of their WW2 board game **Incursion** and it's **SNAFU** Expansion. While it wasn't quite as successful as they had planned (they had stretch goals laid out to over \$1m), it was a lot higher than their initial \$75k target.

Vesper-on Games launched a Kickstarter to raise funds to develop an expansion to their skirmish game Carnevale named **Fangs and Crosses**. They initially set the target at £10000 but cancelled the project after realising that

they wanted to release the expansion as a book and not just a PDF, and that they probably would not be able to reach the required £17k that they needed to produce the books, never mind raise the funds to produce the two new sets of miniatures of the game.

While a lot of companies use crowdfunding platforms to secure the funding for something that has been mostly developed, **Pure Evil Miniatures** used Kickstarter as a glorified pre-order page for their Lovecraft inspired **QU-SH-UG** monster (pictured), with the model already in the hands of the caster just waiting on the funding from the project to come through. The quality of the monster and the fact that they would get the product quite soon compared to most projects inspired people to back it, with the company raising over 10 times its £500 goal.



CoolMiniOrNot produced a dominant display yet again, netting \$700k in the process of funding their **Wrath of Kings** project. This allowed for the Kickstarter faction starter boxes to be increased in model count by roughly 66%, and a number of other beasties as add-ons.

Anarchy Models raised almost £21k in funding to produce a large range of **HD Stencils** with numerous designs for camo and detailing when using airbrushes. In beating their target of £1300, backers ended up with the choice of over 30 different designs, from pin up silhouettes for planes to tiger stripe and classic camo.

While it is not finished at the time of writing, by October 27th it will be, so the second **Bones** Kickstarter from **Reaper Miniatures** will fall into this category. Currently standing at almost \$1.9m from almost 13k backers, it has dominated the miniature games section of Kickstarter for the last month. It's hard to know where to start talking about it; there are dozens upon dozens of high quality plastic miniatures in the mix for either the core set or one of the expansion sets. I wasn't too sure on the shipping arrangement, with the shipping cost changing depending on the number of models and weight. Normally this would be fine with me, but at the rate the Bones core set was expanding, the free models were actually adding to the postage cost. Unless of course you are a US citizen, then it's happy days and free postage.

Moving back to the present.

To kick things off, we have the [Mars Attacks Miniature Game](#) from **Mantic Games** on **Kickstarter**. A two player board game playable straight out of the box put together to celebrate 50 years of Topps' Mars Attacks Cards and Comics, it required \$50k to be funded but at the time of writing it is already over \$400k. The figures are plastic and come unpainted, but they

are just asking to be painted up. (Pictured – General Tor) The Funding will end on 10th November, with an expected delivery date of August 2014.

In a suitably Halloween themed project, **Ed Teixeira** is trying to raise \$3k to fund a line of 28mm metal [All Things Zombie](#)

miniatures, with Zombies, Werewolves and lots of other minis to go with their award winning All Things Zombie game on **Kickstarter**. At the time of writing the funding hasn't been successful, but with the project open until 3rd November, anything could happen.

Another project on **Kickstarter** ending on 3rd November is something completely different, with [Chibi Asian Adventurers Miniatures](#) from **Impact! Miniatures**. A line of Asian themed RPG heroes, villains and monsters in an anime style, they are made from a spincast plastic resin and stand either 30 or 50mm high depending on the model. The project has passed the \$15k it required to be funded and the stretch goals have the combined effect of increasing the number of models people receive and also the number available. There is an expected delivery date of May 2014.

After the recent revival in Fantasy Football style games and teams, **Rusty Nickel Miniatures** are trying something slightly different on



Kickstarter, attempting to raise \$20k to fund their [Frozen Rampage Hockey League Miniatures Game](#). The starter set comes with a traditional Humans vs Orcs setup, but there are fantasy stalwarts Dwarves, Goblins, Elves and Zombies in the pipeline if funding is successful. The box set includes a rather nice puck design tape measure and for those going in big, they could get themselves a rather nice looking hockey jersey. Unfortunately, those big hitting pledge levels are for US backers only. Wherever in the world you are, shipping is estimated to be in May 2014.

Marrow Production brings a co-operative board game to the **Kickstarter** table in the form of [Journey: Wrath of Demons](#). You can play on your own or with up to three friends, with each person controlling one of the four Pilgrims (pictured). The miniatures with the game are of a high quality plastic, but also on offer are resin casts of the pilgrim models for collectors. Other than the Pilgrims, you get a number of Bull Demons, 3 different Boss Demons and one large Independent Demon. The funding level of \$55k has been achieved; with the total sitting at almost double that at the time of writing. The project's journey will end on 23rd November and shipping is expected in July 2014.

Following on from the success of their Dwarven Adventurers and Gnome Adventurers, **Stonehaven Miniatures** are back for a third venture on **Kickstarter** with their [Elven Adventurers](#). Cast in a 28mm scale from white metal, there are two different parties on offer, with backers having the option of the Keepers of Everwood or Luthwaine's Caravan, or both!

With the \$5k target surpassed, Stonehaven have until 9th November to tempt people with greens such as the one pictured.



Moving from fantasy to post-apocalyptic mayhem now in the form of [Sulphur](#) from **Terragnosis** on **Kickstarter**. It's a 32mm skirmish game revolving around both vehicles and infantry, all of which are made from resin. The initial target of £5k will allow the company to produce a starter set of a vehicle and infantry with some terrain options thrown in. The simple theory of more money = more vehicles and infantry comes into play here, with a closing date of 9th November and an expected dispatch date of March 2014.

Finally, **Impudent Mortal** are back with their third terrain **Kickstarter** this time to fund the design and production of a 28mm scale [Near Future / Sci Fi City](#). A variety of materials are used, with the bulk of the buildings being made from MDF. With a selection of structures, from bridges to a holographic advertisement set, there are a number of options already available and with the funding level of \$3k achieved, there

should be more options coming up. Obviously confident after their last two successes, the lead time from close of project to delivery is quite short, with the project closing on 13th November and the expected delivery date is January 2014.

Updates from funded projects.

Since the **ArcWorlde** Kickstarter finished Alex has been rather busy, putting out regular work in progress greens, such as this River Troll (pictured) from his latest update. He also revealed that the fulfilment form will be released sometime in mid-November and would allow additional money to be put forward to get some of the models you maybe didn't have funds for during the campaign.



Mantic Games have revealed that **Loka**, Alessio Cavatore's fantasy chess hybrid, should be shipped within the first couple of weeks of November, also showing that they had received

a finished Loka box. Speaking of boxes from Mantic, they also showed off the design of their **Deadzone** box, and it's looking rather nifty.



Jim Bailey of **Grindhouse Games** says that they are getting close to printing for their **Incursion** project but that they are a little behind on the delivery of posters and t shirts thanks to pledges not being finalised.

The initial survey from **CoolMiniOrNot** for **Wrath of Kings** has been sent out, but only to collect email addresses through the Kickstarter system. The full pledge manager will follow as soon as everyone has their surveys sent back in. They also revealed sculpts for the Ancient King and Iron Eyes (pictured).



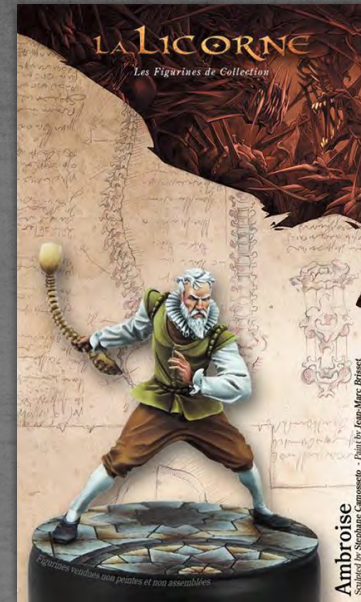
NEW RELEASES



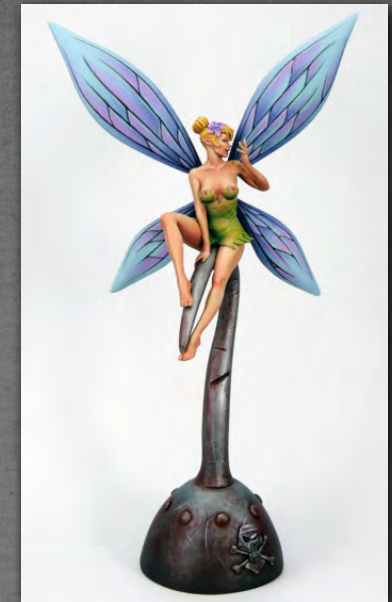
Avatars of War Manhunter



Avatars of War Saurian Mauler



La Licorne (limited edition) by Skulls Minis



Tinker Bell by Kabuki Models



Kontraros Collectibles Dwarf Dragon Slayer Bust (150mm)



Blance Pascal by Freebooter miniatures



Jungle Gorilla by Dark Art Studios

NEW RELEASES



Feral Lass on Stag by Ax Faction



Himiko by Studio McVey



Dwarves of Fire Canyon by Russian Alternative




Storm Knight by Kingdom Death



Dyniaq by Spellcrow miniatures

Savage Orc

by David "Karaikal" Rodríguez



Some months ago, I saw this mini in my local GW store and I have to say that I was very surprised with the dynamism, movement and strength that it depicts. I purchased the mini and when I started putting the different pieces together I realized how much better GW's plastics are in comparison with their Finecast™ (but that's a different story).

I did not want to do any kind of conversion, as it is such a beautiful mini (if an orc can be beautiful) that ruining it with a conversion would have been a shame.

I undercoated it with a thin layer of light grey (XF-54) colour from Tamiya applied with an airbrush. I like this colour as it quickly shows you a general view of the volumes of the piece.



“The eyes are the mirror of the soul”

The first thing I paint on every mini are the eyes. Basically because the eyes are the focal point of the model, the first thing you look at...

I invest a lot of time, more than 1 hour, trying to find the right appearance and putting some life into them.



The skin

For this model the skin is key: 75% of the orc is skin and I wanted it to be as realistic as possible (again, considering how realistic an orc can be...).

I started by using the airbrush with the following mixes (this took me around 1 hour)

Shade: Burnt Cadmium Red (Vallejo)

Base Color: Catachan Green (Citadel)

1st Light: Desert Yellow (C)

2nd Light: Desert Yellow (C) + Basic Skintone (V)

Midtone: Catachan Green (C) glazes



After I did this I had a good overview of the different volumes of the muscles and I could start emphasising certain parts with the brush using the following colours in the following order.

- 1st Midtones: Desert Yellow (C) + small part of Catachan Green (C)
- 1st Light: Kommando Khaki (C)
- 2nd Light: Basic Skintone
- 2nd Midtones: Red Gore (in wrinkles of the face, ears,...)
- 3rd Midtones: Snakebite Leather (C) (general skin)
- 4th Midtones: Snakebite Leather (C) + Red Gore (C) (general skin)
- 5th Midtones: Oxford Blue (V) (In the deepest areas in shade)
- 2nd Light (Again): Basic Skintone (V)
- Shade: Scorched Brown (C) + Dark Sea Blue (V)

Tattoos

Everyone knows that Savage Orcs have tattoos, right? Right...?

So I started searching on the Web for some references and I found some nice tribal examples. And the rest was simple: patience, steady hand, plenty of time and slow dryer medium (very helpful in case you make a mistake).

For the colour I used Dark Sea Blue (V) and Basic Skintone (V).



Leather

There are many different ways to paint leather and for this case I wanted to paint the tabard as suede and the belt on the chest as polished leather.

For the tabard I used the following.

Base: Burnt Umber (V)

Shade: Black Ink + Dark Sea Blue (V)

1st Light: English Uniform (V)

Midtone: Snakebite Leather (C)

2nd Light: Green Ochre (V)

3rd Light: Green Ochre (V) + Ice Yellow (V)

Final Details (Drawing): Burnt Umber (V) + Deck Tan (V)

(Here is very important to have a matt finish. If you do not achieve it, you can always use some matt varnish afterwards)



And for the belt on the shoulder the process was even easier!

Base: Vermin Brown (C)

1st Shade: Black ink + Chestnut ink (C) + Glaze medium (V)

2nd Shade: The same as step 2 but without any fear or remorse!!!

1st Light: Snakebite Leather (C)
2nd Light: Green Ochre (V) to do the scratches effect

These are two very easy ways to paint leather. But there are much more. Do not hesitate to experiment!



Yellow cloth

On his right leg, the orc has a very small piece of cloth that I wanted to use to create some contrast, so I decided to paint it yellow (but maintaining the general tonality of the mini).

I started from an English Uniform (V) base and from there I created volume with shades (mix of Brown Ink + Oxford Blue (V)) and highlights with Japanese Uniform (V), Ice Yellow (V) and Ivory (V).

Bones and fangs

Most of the pendants that the mini has around his body are mainly bones and fangs/claws. I wanted to paint them white so I went for a very effective mix.

Base: Space Wolves Grey (C) + SS. Camouflage Black Brown (V)

Shade: Base + SS. Camouflage Black Brown (V)

Highlights: Ivory (V)

1st Midtones: Snakebite Leather (C) glazes

2nd Midtones: Some Hawk Turquoise (C) and Red Gore (C) glazes in the shadowed areas.

This selection of colours is very effective and it works well for either for bones or for clothes.



Wood

The handle of the axe had a slight relief that could help me when creating the wood effect with just some minor glazings (making the darkest colour going into the deepest areas).

I used the following colours.

Base: Burnt Umber (C) + Deck Tan (V)

Shade: Brown Ink + Black Ink glaze

Highlights: Base + Deck Tan (V)
with pure Deck Tan in the point of maximum light



Axe glowing rune

While I was painting the handle of the axe I realized an amazing detail: there is a carved snake in it!

The first thing that came into my mind when I saw it was 'Glowing effect, this is asking for a glowing effect!'

I was not too sure about the colour though.

My first idea was red/orange, but I was sure that I wanted to paint the hair in red, so I decided to go for a very bright green.

The process was the following:

1. Hawk Turquoise (C) glaze all along the carving to mark out the drawing...
2. Hawk Turquoise (C) + Yellow Fluo (V) inside the rune
3. Hawk Turquoise (C) + Yellow Fluo (V) in the borders of the rune to start creating the directional lighting effect.
4. And a thin line of Yellow Fluo (V) in the centre of the rune to create specific spots of light.

After this, and in order to create the appropriate glowing effect, I had to paint the surrounding areas nearest to the rune in the same way, emphasizing the brighter colour at the points closer to the rune.

Blood splatter and scratches

I painted the blade of the axe with a neutral brown and a mix of brown and black glazes and drybrushing (yes, I said drybrushing...) with grey.

So after it was done I wanted to put some blood effects on it.

I used Red Ink and Black Ink with some gloss varnish and I just splattered the mix hitting the side of the brush with the edge of the axe: as a neck would do... (disgusting...).

For the scratches in the skin I did the following.

1. Thin line with Red Gore (C) + tiny bit of Black
2. Volume applied with Kommando Khaki (C)
3. Red Gore (C) glaze around the wound, a bit of Gloss Varnish.... et voilà

Red hair

As I said before, one of the first things I knew for sure was that I wanted the hair to be red, to create as much contrast as possible but I wanted to keep the general warmth of the mini. So I choose the following mixes.

Base: Red Gore (C) + Orange Brown (V)

Shade: Base (C) + Dark Sea Blue (V)

Highlight: Orange Brown (V)





Summary: Only three colours and a effective contrast.
"All your base are belong to us"

The preparation of the base would require a different article (I'm sure our readers would like to see that David! – Ed), however I would like to mention that I had to prepare two bases in the end.

The reason? Well... Basically when I finished the first terrain and I put the miniature on it I realized that the main view of the orc was completely lost as the figure was leaning much more than I expected.

The solution? Easy. Remove the mini from the terrain and create a new base that fitted my requirements and preserved the main view of the orc.

Conclusion

I have to say that I am very proud of this project. I do not think it is my best mini, but it was a real pleasure to paint such an amazing and, at the same time, simple figure. It took me one month in the making and I posted the different WIP pictures on my Facebook page: <https://www.facebook.com/Karaikalstudio>

Enjoy!
D.

You can follow David's further adventures (and see some classic painted models too) over on his Facebook page. Many thanks to David for taking the time to write up this tutorial!

Review Elf Dragon Prince

By Cregan Tur

Manufacturer

Michael Kontraros
Collectibles

Material
Resin

Price
72,00 €

Quality

10

- This piece was cast to the highest standards
- Perfectly cast details and a beautiful diorama piece

Assembly

9

- Assembly is very easy for the most part and only the smallest amount of prep work is needed
- Swords can be tricky to position

Value

8.5

- A bit on the expensive side, but it is a gorgeous kit

This is a gorgeous collectible kit, but you're paying a collectible price for it. If you find it as beautiful as I do, then it will be well worth the money as it will be a joy to paint. The level of detail speaks to the sculptor's great talent. If you want to paint something for a competition that will really get the judge's attention, then I would suggest that you seriously consider this excellent and amazing work of art.

Wamp

Overall
9.2

If you are unaware of Michael Kontraros's work, then do yourself a favor and take a little time to Google him and gaze in slack-jawed wonder at what his talented hands have wrought. During your search, you may find yourself looking at the Indiegogo page for his Elf Dragon Prince miniature, which was successfully funded in July of this year. Thankfully this 90mm work of art is available for purchase through his website.

I normally don't talk about packaging, but this figure is referred to as a collectible and it is definitely packaged like one. It comes in a handsome tin case with pictures of the painted figure on it. Inside all of the pieces are carefully nestled between nice foam pads, keeping it all safe. I can't tell you how freaked out I was when I accidentally dropped this tin on the cul-de-sac in front of my house. Thankfully it only damaged a corner of the tin (and not the miniature), but I hate seeing that ding on the corner.

Everything is cast in very fine quality resin and the entire kit consists of 7 pieces: Base, Elf Prince, dragon (hatchling?), sword blades, crown, and epaulette.

Upon first opening the box I was amazed at the level of detail on everything. The base itself is a work of art, depicting a time worn stone floor covered in intricate designs. A lot of care went into creating this base. A few stones in one corner are being pushed up by the roots growing up from below, while crisp and breaks mar the outer edge of the circle, hinting at its great age. The dragon's left foreleg is also part of this base, draped along the outer edge to complete his lounging pose.

There are 2 large posts on the base that fit very easily into the bottom of the elf prince, giving him an excellent anchor point for gluing. I was impressed that the stonework that he stands upon is

just as intricately carved as the rest. I may have to mark that area when I paint my copy so that I don't spend too much time working on something that will be covered up.

The fabrics of the prince's cloak and kilt are sculpted in such a way that they fall into thick folds upon the ground, giving them a sense of being rich, fine fabric. Honestly, this is some of the finest fabric draping I have seen on a miniature. The ribbons that hang from rings on the prince's belt all fall realistically over the folds of the kilt. Also, the hair on the back of his cloak is very nicely rendered, looking like



the thick locks of some beast. The filigree ornamentation on the gloves, pauldrons, and belt are thin, neat, and precisely rendered in the casting.

The prince's face is harsh and angular, depicting a stoic warrior. Because of how he is depicted as squinting, his eyes may be challenging for some less experienced painters. Overall, though, I think painters will find this figure to be a joy to work on. There is a lot of open fabric with interesting folds that provide a great canvas for showing off your skills at blending, highlighting, and freehand designs. Personally, I am considering attempting the pointillism technique from AlexiZ on some of the fabric.

I have mixed feelings about the dragon hatchling. I really like his lounging pose. It's as if he knows he will one day grow into the biggest and meanest beast on the planet, so he doesn't care about anything. He fits very neatly onto the base, but you will need to do a little putty work where his arm on the base attaches to the body. The separation is very obvious and, on the inside, doesn't look good. The folded wings are quite nice looking, but it's the scales that I have a problem with.



Perhaps the design is hinting at the dragon's growth, so his upper scales are about ready to be shed... but that's just a reason from my imagination to try and explain the very large and thick scales that cover the top of this little dragonling. To be honest, I don't think they look good. It is a very interesting choice, and maybe it really is to make it look like he's a growing boy (or girl), but I still don't like the look of them.

Attaching the prince's crown and epaulette is very easy, but the swords can be tricky. There is nothing for them to slot into- the flat end of the blade it supposed to be glued onto the end of the hilt. Maybe I was over thinking the process, but getting the swords into place looks very tricky. Honestly I wouldn't glue them on until I had finished painting the rest of the elf.

This is a beautiful display or collectors figure. If you take this guy to a competition you're going to get a lot of attention, as he grabs the eye very firmly with his unique composition and excellent sculpting. I cannot see any use for him in the miniature wargaming world- this is a figure for painters.



Creature Feature

Like all of our grand schemes, this is another idea that could run and run. There are so many miniature companies out there, that it would be impossible for us to catalogue them all in a single issue, let alone a series of articles! It was intended to run around Halloween, but again- the undead? Witches and warlocks? Humans in costumes (try Studio Miniatures and Hasslefree!)?

We decided to go with 'Things that go bump in the night' for our initial 'Creature feature.' We've made a conscious decision to leave out some of the larger beasts available from the larger companies, so don't expect to find Games Workshop, Privateer Press or even Mierce miniatures (check out last month's issue for some of those!), and hopefully will introduce you to some models you've not seen before. Hopefully it will inspire you to create some interesting projects in the future!



First up are these two from Chris Clayton's Gigantic Miniatures. His Cyclops is straight out of a fantasy film, very Harryhausen-esque, and very reasonable for the size and quality of the sculpt. Chris used this model initially in a diorama reminiscent of the troll fight in the first Lord of the Rings film, but with large open spaces ready for texturing and trying out schemes it's imposing enough on its own!

There is also a troll from the same range. Smaller, leaner and quite different, it still offers that same potential



Wraith (not pictured), and we really like the effect created by the different strands of the 'body.' It's a fairly rare take on an ethereal creature, and looks like it would be very interesting to paint.

The first images on the next page are from Fenris Games. They have a fairly wide range of miniatures, but the ones that caught our attention were their 'fishmen.' Just something quite quirky



with its hunched pose for some sort of diorama! One thing you're guaranteed from Chris is that his models will be well cast and produced, leaving you to get on with the fun stuff!

Next up, some strange looking beasts from Bushido miniatures. Both are very evil looking and could take on a myriad of paint schemes and still look effective!

The model on the left is called 'Lurker' and you can just imagine it crawling in the depths of a dank cave somewhere!



Sculpted by Christian Hardy
Painted by Luke "stacam" Wilson



and evil about these guys in equal measure. Possibly a look of an old school Doctor who villain about them? The studio paintjobs show off the variety of schemes that work, and would be very good models to attempt clear resin bases for!

They come in different sizes, and variants, so please go and check them out!



We've also taken a look at a relatively new range called Godslayer, by Megalith Games. Lots of interesting mythical beasts and some great concept art on their website leads us to think there are more gribbles to come in the future!

The most unique is probably the Ursapine. Basically, a bear crossed with a porcupine. A very interesting concept, and hopefully there'll be more animal crossovers in the range in future.



Above is the Lightteater. Similar to the Bushido wraith mentioned earlier, there are plenty of options for ethereal creatures and great lighting effects. Its pose is also useful for a diorama with it raising out of the ground or something similar.

On the next page, we round off our look at Godslayer's minis with a glance at the Cerberos and Feral Hammerfist, a three-headed dog and troll respectively. The Hammerfist is a nice ar-



moured alternative to the troll we've shown before. Cerberus is also another take on a classic mythological beast, which you can find in a number of ranges. The leaping pose is a brave but dynamic choice and looks really ef-



fective.

Then we head over to Scibor miniatures, whose range of Chaotic snails is something you don't see every day! They come in a range of sizes, so you can add them to pretty much anything



you had in mind!

Heresy miniatures do a fine range of beasts and creepy things, but we've singled out a couple to round out this month's feature. Not for arachnaphobes, their monstrous spider is quite a spectacular specimen. Ever wanted to try out that snazzy spi-



derweb effect on a model? This is a good place to base your ideas around! We've shown you little snails, now time for 'little' fleas! Heresy's hellmites fill a 20mm square base, and are quite



frankly a little disturbing!

Last but not least, one for those fans of Ghostbusters. Heresy's Hellhounds and Hellbeasts are dynamic models in a variety of poses that can all add that little something to a scene of any size, or even when painted as a group as each will look different. They're also



a blank canvas as far as paint's concerned, seeing as no-one's ever actually seen one...(to our knowledge!). Remember, you can always give us more ideas on our Facebook page or by emailing us. We're happy to share any photos of creatures you've painted over on the Wamp gallery, or feature any companies you think deserve to have their own creations put out there for all to see!

HELL HOUNDS

(6 DIFFERENT HEADS TO CHOOSE FROM)



TUSKED
SKULL-FACE
HEAD

BAT-HOUND
HEAD
(SPIKED COLLAR)



EYELESS/
LURKER
HEAD



SKULL HEAD
(JAW OPEN)



EVIL SCOOBY
HEAD



4-EYED
HEAD



Review C. Hoffman, Guild Master By Marko

Manufacturer

Wyrd Miniatures

Material

Plastic

Price

\$45.00

Quality

9.5

• Minimal mold lines, the Wyrd plastic is finally getting there, with all the kinks associated with a change in technology getting sorted out

Assembly

9

• All of the pieces fit together snugly, minimal need for filling the minute gaps

Value

8

• 45USD without postage makes it one of the most expensive models Wyrd makes (apart from the Nightmare Editions), but one does get a great looking big mini

Avatar Hoffman is a huge mini with crisp details which I can see being used not only by Malifaux players but by painters and players of other games.

Wamp

Overall
9



Earthside, C. Hoffman was a victim of Polio living in the shadow of his talented and beloved engineer brother, Ryle. The elder Hoffman's skill caught the attention of the brilliant Viktor Ramos, president of the Miner & Steamfitter's Union, starting a correspondence that culminated in an invitation by Ramos for Ryle to meet him in Malifaux. To what should be the surprise of no one, a Bad Thing Happened. The trip through the Breach wreaked havoc on Ryle, destroying him in body and mind, all but killing him.

C. Hoffman suffered a different fate. Malifaux's strange energies unlocked a latent power in the younger brother. Through the aid of Ramos, C. Hoffman discovered that he possessed the ability to

animate and control machines with his mind. Though Ramos worked to save Ryle from death, it was ultimately the Guild that C. Hoffman joined, hoping to use their vast resources to save his brother's mind. The Guild currently employs both the Brothers Hoffman, hoping that the younger's power will tip the scales of the conflict with the M&SU in their favor.*

This miniature represents C. Hoffman's Avatar form to which he can transform mid-game due to the effects of the Event.

*text taken from Pull My Finger Wiki. (<http://pullmyfinger.wikispaces.com/>)

The miniature that was originally supposed to come out in november 2012, finally made it's (belated) appearance in spring of 2013.

The miniature comes in cardboard box – the biggest Wyrd makes. It consists of a sprue with a zipbag with the base, statcard for Malifaux 1.5 (no second edition statcard as neither Avatars nor Hoffman were not a part of wave one rules changes) and an inkjet printed assembly instructions. The instructions are an improvement over first sets of Wyrd plastics where there were no instructions which only proves that Wyrd Miniatures do listen to their player base.

Avatar Hoffman is digitally sculpted, plastic model consisting out of 16 pieces with alternate hands option. He is a large automaton with





wings holding his creator in his arms.

All pieces are full of details which are sharp and full of definition. All the rivets are in place and are sharp as are the ornaments on the Avatar's armour. The face of the Hoffman (human) is clearly defined as is his shirt, vest and tie. On his head he is wearing a sort of pilot's helmet (resembling those from WWI) and goggles.

There are some mold lines present so there is a need to file the pieces before assembly but nothing an average hobbyist can't manage.



All the pieces fit together perfectly and there is only little need of filling some gaps.

The model itself is so huge that it can hardly fit 50mm round lipped base, the biggest base that Malifaux uses.

At \$45 (US), it is one of the most expensive minis Wyrd has to offer, costing as much as some whole crews.



All in all, the Avatar is a great mini, easy to assemble with clear instructions. Minimal prep time is needed and although being one of the most expensive minis of the range, I know of a lot of other manufacturers that charge double for their models of equivalent size.

Painting Ky-ra

by Pepa Saavedra





Preparation

I always start by preparing the surface of the miniature carefully, which in this case is a bust. After any mould lines have been removed, and any holes in the resin have been filled, the surface gets sanded smooth. Once that's finished, wash the model with soap and warm water to remove any traces of the previous steps.

The bust I received was almost fully assembled except for the horns, sword and the ends of the braids of hair. In the retail version, the shoulder armour and the head come separately, making the painting process a little easier for anyone that buys this bust. For me, some of the areas were quite difficult to reach with my airbrush.

Before assembly, it's always a good idea on any miniature to check the way the parts go together, and to see if any will block access to certain areas when painting. You can always glue the pieces on at the end.

The next step is to prime the bust. I sometimes use Tamiya Surfacer Primer, which is grey in colour to prime my miniatures. In this particular case, the grey would be too close to the colour of the resin. So I chose to use a primer colour that was based on a skin tone. This makes it easier to clearly see which areas of the figure will be difficult to reach with the airbrush.



When I applied the skin coloured undercoat, I could clearly see that some areas were not possible to shade without damaging lighter tones on the model. With that in mind, I decided to apply the dark tones first to cover all of those areas. From there, I could build up the lighter tones. So I applied black in areas more hidden by armor and Cavalry Brown (Vallejo Model Color color) to the rest of the model. I chose this reddish colour because I wanted Ky-ra to be a redhead. I thought that this colour was suited to developing a pink skin tone that would match that of someone with ginger hair.



Mix VMC Light flesh+ VMC Cavalry Brown + diluent + water until you get a milky consistency. This mixture is applied with the airbrush from top to bottom. This is used to mark the general volumes of bust.



VMA Hull

We use the reddish brown colour / Hull 71039 Vallejo Model air for a general shader network. We apply this pure colour but very, very diluted. The mixture water/colour should be transparent, as a diluted ink, since what we will do will



be a glaze with that color. We can also add Vallejo thinner if you do not want a satin finish. I like the skin on my figures to have a slight satin feel to them, but I don't use it in all the mixes I do.

Then we apply the highlights with VMC Light flesh tone. These highlights are more specific to build up the contrast. with thinner and water, but this time we do not seek a milky in the painting consistency but much lighter since we apply glazing veils of this color in turn to go clarifying areas that receive more light.



We improve the highlights by adding a bit of clear sand / pale sand 70837 (VMC) to the mixture. I use this colour because it takes a little yellow and will serve to correct the tone overly too pink skin.



At this point the skin was too pink in the shadows, I decided to use a color that had a little bit of yellow in your mix. I chose the pink Brown / Brown rose 70803 and applied it in glazes in the shadow areas to change the tone a bit. A glaze is a very thin layer of paint mixed with plenty of water and solvent.



To achieve greater contrast and shadows I used color black brown camouflage / cam black Brown 042 (VMA). As this colour has black in it, you have to be really sparing with the black in case you overpower the final result. We also apply it in shadow glazes, drawing volumes to provide depth in the shadows



We then have to repeat steps 5 and 6 (highlighting and shading the flesh tones) with very smooth glazes to build up the levels of paint. I do this several times to improve the final appearance, giving the miniature a smooth and clean finish.



To see if the result is right, what I do is mark the elements that surround the skin. In this way can I get an idea of whether the color and contrast are good or if it needs a little more work.



Before painting metallics, I protect the areas with a liquid mask to prevent any paint escaping and staining the skin. You can use Humbrol Maskol or Titan's masking liquid.

Gold bikini:

Black base of VMA applied to brush (you can see in the previous step). The finish of these paints when applied directly from the pot and brush is pretty satin, even bright,

What we will serve to achieve a metallic shiny and smooth. If we wanted a more rustic metal, use a matte black base.

On black we directly apply color NAC-55 Andrea gold/gold color. I chose this color because it is less yellow to that color gold of VMC, and in this case found me most appropriate already to the skin the skin does not Tan tone that is quite pale. The contrast was most beautiful and aesthetic.



The following steps are not photographed, only the picture of the final result, but the process to brush is as follows: Earlier based on gold, I apply a light rises in areas of Golden circles which receive more light, i.e., at the top of these circles. For these light increases I used color gold/gold 71066 VMA, although special airbrush can be applied with a brush. It has a very fine and lustrous metallic pigment and its color is golden pale, which comes in very handy to illuminate other golds.

For shading and give volume to

the Golden circles I used inks of Games Workshop (GW). This is achieved to give different shades of color and depth to the Golden bikini. Not use inks directly from the boat, but that I diluted them enough with water

Apply them not in water but in glazes very controlled, very thin layers of ink + water downloading the brush before painting.

So I can control both the amount of pigment inks glazing. Diluted in water they satinate less than if not diluted.

The chosen colours have been: ink magenta 61-65, 61-67, 61-71, 61-75 black blue yellow. They can be applied diluted in water and separately, some over others in the figure, or also mix them apart to get other colors of ink and apply them to the figure once diluted. The result achieved is not the same.





blue and dark brown tones predominate in areas of shadow. Finish the work by outlining the circles one to one on the edges which receive more light with the same color gold of VMA.

I mean, if we apply magenta ink and then blue on it (or vice versa) the result is purple or violet, but it is not the same color or effect as if mix magenta + blue then add this mixture to paint. I prefer to mix separately and then paint with the mixture.

Red + blue = purple. Can also use purple GW, but this color is always the same, while if we mix magenta + blue tone of purple is different according to the proportion of these two colours that we use.

Red + blue + yellow = brown + blue + yellow + black = dark brown, to darken areas of more shadow
The gold bikini circles are painted one by one with different mixtures of ink in each, this prevents the result from being too uniform.

In some brown color, in others violet predominates, others have a touch of more intense magenta and

Next issue...part 2 - metallics and leather

Review Goblin Chieftain by Dark-Art-Studios — By Marko

Manufacturer

Wyrd Miniatures

Sculptor

Byron Townshend

Material

Resin

Price

20 GBP

Quality

8

• Lots of mould lines and excess material to be gotten rid off. However, the details are clear and sharp

Assembly

8.5

• There is need for some greenstuff where the bits join and if you use this mini for gaming, you will definitely need to pin the hand

Value

3

• 20 GBP is simply way too much for this mini. For that kind of cash, one can for instance get any of the Infamy resin miniatures. The idea behind this mini is clearly that it is a character leading, if not your army then at least, one of your units so just knowing there are other minis like it out there reduces its value. With only minimal work done on the original Ogre Chieftain, one might only feel that it would have been a better move to just make an upgrade pack with several bits (like several head and hand options and some boils or pimples to glue) to add to your Ogre Chieftain to transform it

This mini is an average mini at best, good for wargaming but due to its lack of idea and close resemblance to the Goblin King, not to mention price, I find the rating suitable

Wamp

Overall
6.5



Dark Art Studio is a relatively new (at least to me) company that does a range of 28mm/32mm fantasy miniatures that ranges from goblins to undead, ogres and mercenaries. As stated on their website, Dark-Art-Studios was founded in 2004 by the 5 Townshend brothers headed up by the eldest brother Byron Townshend who does the main sculpting work for the company. The Goblin Chieftain mini itself came in a plastic zipbag.



The Dark Art Studio's Goblin Chieftain is a new issue based on the older Ogre Chieftain. It's a large obese creature seated on his throne that, now post Hobbit the movie, bears strong resemblance not only in name to the infamous Goblin King (only smaller, for those of you who thought of using it for your Hobbit SBG gaming). There is an option for a cyclops head (a monster head with only one eye and a set of horns) which comes at a 2,25GBP added price. I prefer the Cyclops head to the King one.



The throne is almost the same as the aforementioned Ogre Chieftain but there are a lot more skulls be it human, goat, or bovine at the foot of it. The boots of the chieftain are replaced by bare feet with what can only be described as claws instead of nails and, unlike the

Review

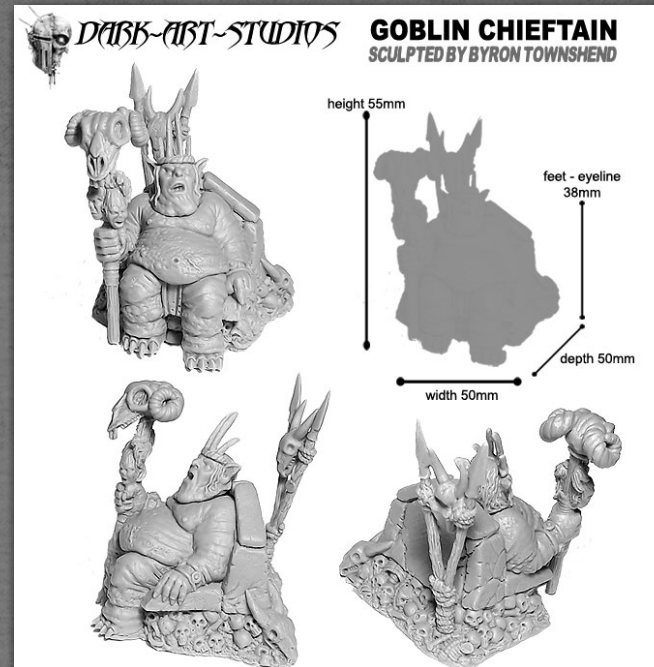
Ogre, the Goblin wears no pants. Otherwise the pose of the body is the same with only minor changes to the skin with added boils on the belly. Even the bracelets on his hands are the same.



Instead of the sword, this mini holds a staff with mummified heads attached to it (that resemble an old GW bit from their Mordheim or Zombie sprue, if I'm not mistaken). On top of the staff there is place to put the bovine/goat skull.



Inside the blister there is a "banner" of sorts from their Ogre Gore Master mini (two wooden spear shafts joined with rope at the bottom and a goat skull in between at the top) that, to be frank, I didn't know what to do with or where to put it until I looked at their site and found this pic:



The mini itself comes in 7 pieces. Although there are some mould lines present and almost all the pieces have excess material from casting, the details on this mini are sharp and constant throughout all the bits.

Overall, while I liked the original Ogre Chieftain as its cartoony look reminded me of the old Asterix comics that I used to read as a kid, this (Goblin Chieftain) I find to be somewhat lackluster, without idea and sort of bland.

Demonic Skin

with Adam Halon



Last month we brought you a freehand tutorial about doing tattoos on miniatures. This month, we've got an alternative use for freehand, brought to you by recent Golden Demon Winner Adam Halon. He used freehand techniques to add layers of stretched, burnt skin to his demon prince.

Most of the time when you paint freehand you need to carefully plan it, and then start working on it. With my demon prince I decided to take a slightly different approach with his skin. With a general idea in my head I decided to paint the skin without any concept arts or plans. At first I wanted to do the skin to look like Freddy Krueger, but during painting, the idea evolved into a more demonic vision of a skin that was constantly being formed by spinning and twisting parts of flesh around demonic bones. At least that's how I imagined it!

The first step was to make a basecoat for the pattern. I painted the skin to look smooth with all the shading and highlighting before applying any curves.



There were not many colours, just basic light and shadow, because all the colouring would be made later. I haven't photographed that process because it was mostly airbrush work with some glazing to smooth everything, and that is not what that tutorial is about (pic 1).



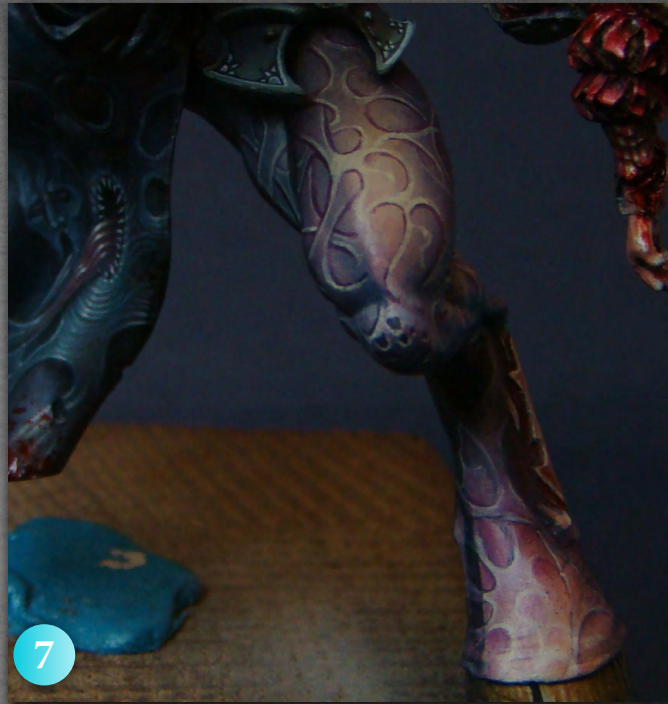
In picture two, you can see the colors I used. (pic 2)

With a nice basecoat, I was ready to sketch some first curves. I tried to make them random but natural (if you can call a twisted, demonic skin natural!). I used a dark blue and red mix for the contours. (pic3)



Make sure that all the time you are painting your brush is sharp, with not too much paint on it. While doing such precise work you need to have a really precise tool. You've probably all heard about

licking brushes, but if you haven't, well, licking your brush from time to time can really sharpen it. You don't want any thick lines or ones that are irregular.



Next up was highlighting. I used a bright color (Citadel's Bleached Bone) to do the first light edges. Basically, every dark line had to get a bright one right next to it. The important part here is to make sure that when you highlight one of the skin parts, you need to be aware of how the different parts overlap. Try to remember which parts of the twisted skin are above and which are supposed to be under each other. It is easy to get lost here, I caught myself a few times highlighting a part that was meant to be a shadow under other layer of skin. (pic7,8,9)

Then I did some more highlights, using a white and bleached bone mix. I painted some extreme highlights on parts where there would be the most light captured.

When that process was done, I felt really happy because I was able to start the fun part.



After some initial lines the sketch is ready. (pics 4,5,6).



I also added some bluish glazes and bruises. I just had some fun and placed the glazes wherever I thought it would help. At this point it was more like painting 'freestyle.' I was putting different glazes to smooth things over or to get some diversification between the skin layers. You can add more colors if you want, greens, pink or whatever. Just keep your paints thin and have fun with the colours! (pic12,13,14)



Colouring, I mean. For this part I used glazing technique. Using some reds, I started defining the layers of the skin. The upper ones were paler, while the deepest received more red. It made some differences between them and the whole concept was starting to come together. (pic10,11)



That's all really. Frankly speaking, there is no magic button with freehands. You need a really precise hand, a plan and a lot of patience because they can take a lot of work. Don't rush them, take your time and have a nice time painting:)

Cheers!
Loler

We'd like to extend our gratitude to Adam for this, as he is currently recovering from an injury to his hands and still managed to take the time to get this to us!

Review Maid of Orléans

By Cregan Tur

Manufacturer

Baueda

Material

Resin base, metal figure

Price

€ 7.50

Quality

7

- The pyre is well sculpted and the details are cast well
- victim's details overall are pretty good
- victim's face is terrible

Assembly

8

- Pyre fits together pretty well, but requires a little shaving to seat the parts
- gap filling needed if you don't want a gap between the pyre's parts
- Glob in the pyre slot means the victim won't seat well without work and sculpting mandatory to cover slot

Value

7.5

- Not a bad price for a very large scenic base (the pyre)
- interesting idea, but for a very specialized market

This is a very specialized little kit. If you need a victim being burned alive, then this is pretty much perfect for you. Assembly is pretty quick and easy, except when it comes to the victim. The victim herself has such a terrible looking face that it really ruins the entire figure. Fixing her is going to take a lot of work

Wamp

Overall
6.5



Baueda has a number of interested miniatures that can be used as scenery in a skirmish game. Normally this takes the form of a yurt or tent, but they also have a young woman being burned at the stake.

There are a couple companies who come to mind who have similar sacrificial female miniatures, but none of them come with a giant resin pyre of neatly stacked wood like this one. In fact, this stack of wood is quite large, standing somewhere near 35mm tall. The entire kit consists of three pieces. The pyre is 2 separate levels and the victim is the third piece.

The bottom layer of the pyre is a hollow and is a base that the top section sits upon. The top section of wood has a small inset lip that lets it rest securely upon the base. The fit isn't perfect. I had to do a little shaving to keep it from wobbling. After that, though, there is still a small gap between the two pieces that is visible from certain angles.

If you want to keep these pieces separate for easy storage and transport, then that small gap is something you'll have to live with. However, I have an idea of using this as part of a competition diorama, which means a little bit of putty work to seal everything up.

There is a slot in the center of the top of the pyre where the victim's slotta tab is supposed to fit. It looks like it would fit perfectly if it weren't for the glob of resin of the inner left side of my slot. The resin used here is hard enough that trying to carve out that sizable blob is an exercise in futility. So, I cut off the site of the victim's tab.

When the victim is in place there is an oddly smooth section between some of the logs. This is because of where the tab fits into the slot. If you don't want that visible, then you'll have to sculpt another length of wood in that spot.

The casting quality of the resin pyre is very good. If there are any air bubbles or miscast places they aren't easy to see. This may be due to the rough texture of the wood, which is very well sculpted, or it may mean their casting process is very good. There are some air bubbles on the bottom, but that isn't an issue.

The victim is another story. While the majority of this little resin figure is good- the chains are very well done, as are the padlocks and anchors on the back side of the wooden stake- her face is atrocious. Her face is tilted back, letting her look up at the sky. Looking at her from any elevation just puts her uplifted face in a position of greater prominence, which is a big problem given how badly the features are sculpted. The details of the left eye are barely there, the overall architecture of the face has only a rough semblance to the contours of a human face, and the mouth is a strange looking thing.

Be prepared to use a lot of brown paint when working on this, as there is a lot of wood. There is a plaque over the victim's head where a little freehand could easily be attempted. The chains and hardware binding the victim are clearly defined and would be easy to paint, but dealing with the face is going to be a huge challenge.

On the Radar

Again we've been scouring the internet to find the best up and coming minis for you to keep an eye on in future months!

First up (right) is this vicious looking beast from the new Mierce miniatures Kickstarter. It's an impressive 70mm tall and looks even wider than that! A great model for practising your contrast on muscle tones and we look forward to seeing it finished!



Another WIP sculpt from Arena Rex (left). This range is shaping up to be something special indeed. The models are no doubt going to feature online when top painters get their hands on them!



We also bring you news from Warploque miniatures, in the form of something big and something small. Alex's Albionnican Ogre is a great concept, but our favourite WIP so far has to go to the swamp critters below. Full of character and will no doubt grace bases and dioramas for years to come!



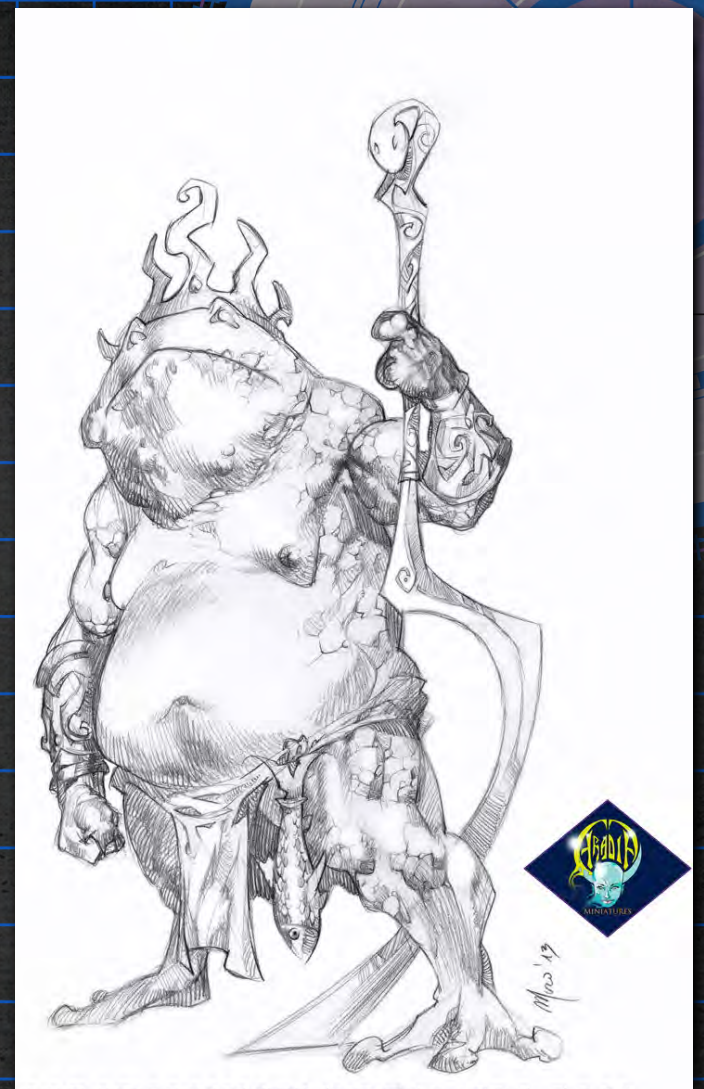


We also have a WIP exclusive of one of Hasslefree's up and coming releases. It's a classic Kev White sculpt (clean simple painting surfaces, a well-sculpted female and something barbaric), and will no doubt feature on many people's 'to paint' list when it's released. We'll just let the pictures talk for themselves...





As mentioned in the news section, painters all over the world are very excited at the thought of Allan Carrasco teaming up with JBT! Here is the current state of play (as far as we know...) with their Indiegogo campaign. Both rider and beast look absolutely fantastic! The sort of model you buy an airbrush for...



Continuing with the Allan Carrasco theme on this page, a concept sketch has come out from a new company called Aradla miniatures that really caught our eye. This should make a great model!

New companies are cropping up all over the place, and Acolyte Miniatures are no exception. Here is a 3D render of their first release, 'The Butcher.' We look forward to seeing the first casts of this one!



GET READY TO MEET
**THE TOUGHEST
GIRLS**
OF THE GALAXY



Another 3D render with a lot of potential. Raging Heroes' Natasha is a very dynamic sculpt and again we can't wait to see the model in full. The company are showing off lots of sketches and concepts from their Kickstarter at the moment, and hopefully the rest of the range will live up to this one!

Last but not least this month, Knight models continue their excellent run of licensed tie-ins, adding to their new Watchmen range. This particular one is of the Silk Sceptre and seems to yet again hit those high standards set by their other 32mm models!



Contest Gallery

Infamy Miniatures 2013



Holmes and Watson - surgery time by Farben-Welten

Open and Best in Show Winner

What an amazing scene this is! I couldn't stop gazing at the photos and grinning like a loon when it was submitted and I still return to them every now and again. It is art like this that makes the trials and tribulations of running an independent mini company worthwhile. The satisfaction from seeing a scene like this is wonderful and it always gives me fuzzy warmth if stuff starts to get me down... Which is perhaps not the healthiest way to respond to a torture scene.

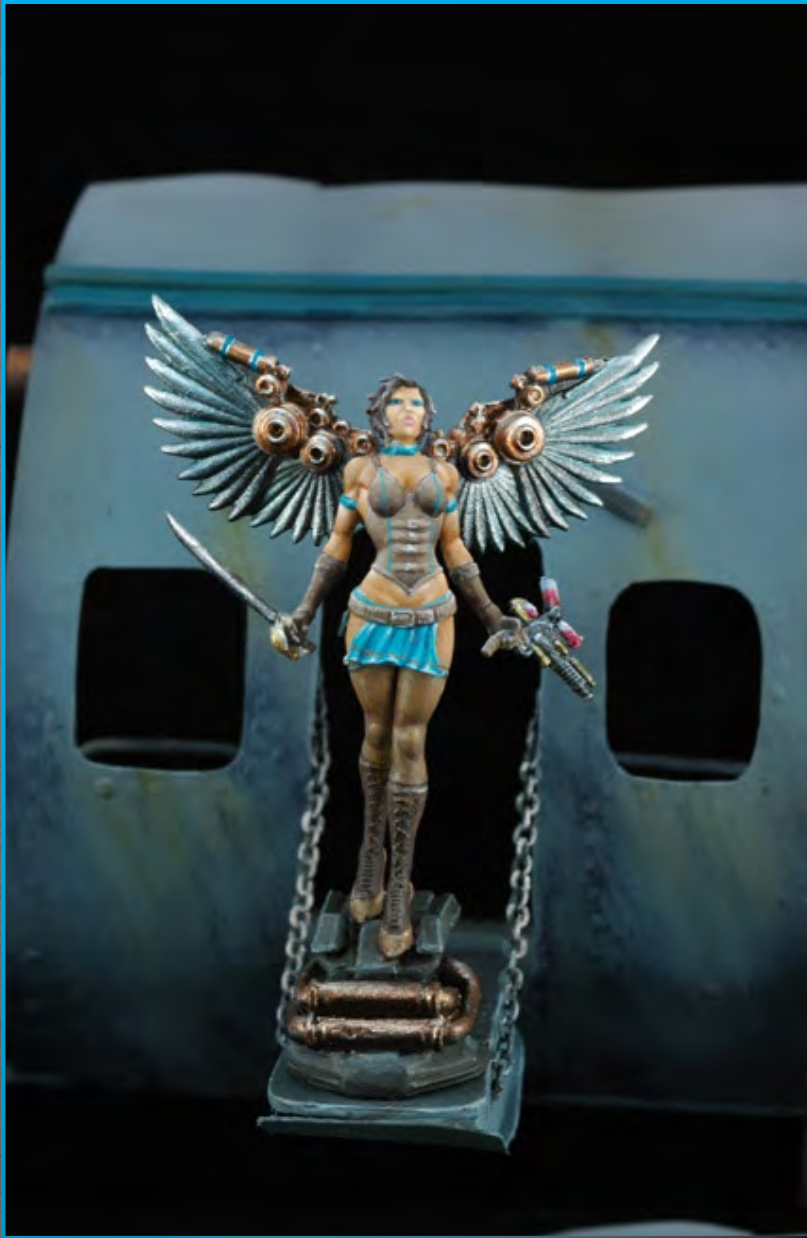
Everything about this entry is of the utmost quality, from the concept to the build, the converting and sculpting, and the outstanding painting. I love the little details - the skinned faces in jars, Holmes' pack with the quill in one of its mechanical arms, the elaborate rug pulled back to reveal the drain, the smoke plumes. It manages to have a sense of charm and whimsy despite the horrible act being performed in it.

Not only is this technically excellent, it completely captures the tone and mood of the world of Infamy. A very worthy winner and I would love to see this diorama in person one day.

Yet another incredible scene in the Open comp. If there was a prize for ingenuity it would win it hands down. I'm fact, the way that the elements all fix together or can be viewed as individual mini-dioramas is the most enjoyable thing about it for me. The different models and scenery parts have been used to create an Infamy play-set - exactly the sort of construction kit that you should, under no circumstances, ever give to your children! The feel of the scene is just right, with an eerie colour palette that makes the streets look like they are laced in a thick pea-soup fog. I really like the snapshot of dubious deeds and the prelude to combat on show here. The atmosphere is enhanced by the lighting and the posters and papers scattered around. It's not quite as well painted as the overall winner, but there is plenty to admire in the brushwork here, especially when you consider the scale of the piece. Indeed, if I can pick out anywhere to throw out some constructive criticism, it's that the spacing of the elements is perhaps a little too wide. There are some sparse areas and if it was a bit tighter perhaps the effect would be enhanced. One of my favourite entries nonetheless and my girlfriend's favourite, just in case you were wondering!



Ambush by demmon



Jumping off point by megazord_man

There is a lot to admire about this entry and it is a very worthy winner. The first thing that stands out is the unusual and eye-catching presentation but it's also very well executed and really nicely painted too. Talullah is a very small and tricky model to approach but she looks great. Excellent detail, smooth blending, a different scheme to the studio paint job that works very well and punchy, almost glowing blue spot-colour to make her pop.

The base is awesome, with a cool forced perspective effect and even a mini Frank rampaging through the streets below. I like how this has been emphasised in the photos through the pacing of the montage images too.

Being a picky swine, the thing I find it odd is that she is stood on her standard scenic base. This doesn't really fit in with the look of the boarding plank and she would probably have looked better balancing on the edge of the plank itself. But, it's an imaginative and well executed piece that I like an awful lot!



InfamyInfamy They all got it Infamy!! by Normski

This is another example of a cool way to base Talullah. The rooftop style is just right for the world of Infamy and it acts as a really unusual and unique 'plinth' for the Lost Boys' leader to be mounted on. The colours here are bold and though the finish isn't quite as refined as a few of the other single miniature entries, it really stands out and has a lot of pop!

Using the scenery colours on Talullah and vice-versa has made for a harmonious piece, but, it is subtle enough that she doesn't blend in too much and vanish! She has also been painted well, especially her clothing. I also like the different kinds of real metallics that have been used, especially on the gun.

It looks like the face was the most challenging thing about this paint job. Not surprising really, as it is very small and detailed, but, perhaps a bit more work could have been done with washes and tints to bring more life to it and make it more of a focal point?

This is a piece to be proud of though. Well done!



Chee-Chee by pezilla

There's something quite old school about this version of Infamy's irate primate. I think it's the checkerboard effect that does it. This manages to be different to how I envisioned the look of Chee-Chee in just about every possible way, but I still rather like it despite that... Perhaps because of that. Always nice to be surprised.



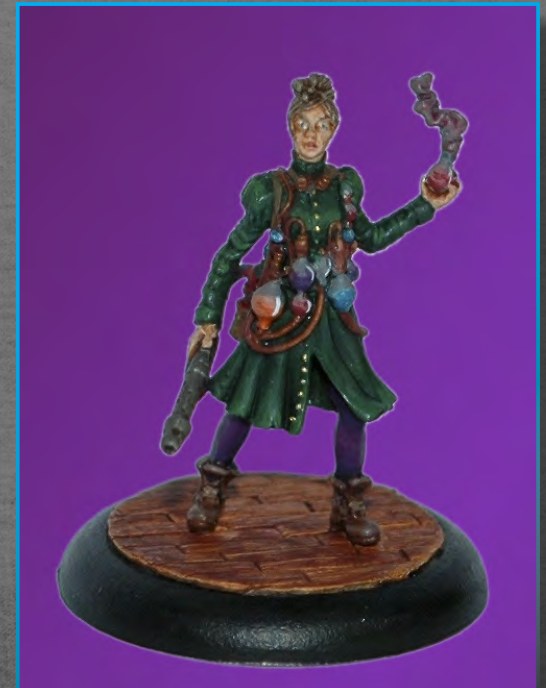
Tallulah Belle by Allonairre

Whilst she's not quite as well finished as Megazord's, or as creatively based as his or Normski's runner-up, there's a lot to like about this Tallulah. The scene is compact but atmospheric, the colour choices work to great effect and the OSL is subtle but certainly adds to the overall look.



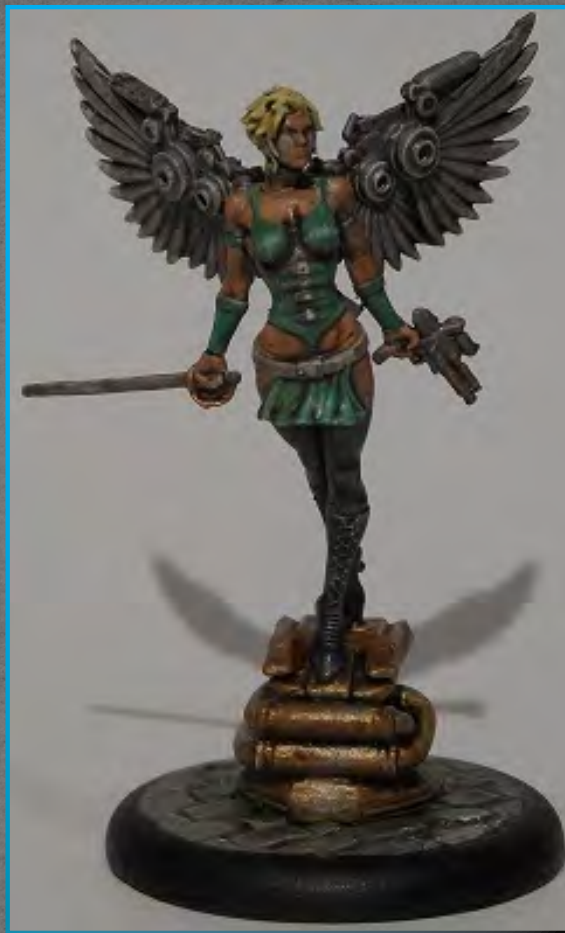
Mr Hyde by megazord_man

A really great paint job that was unlucky to be up against two very, very impressive, involved and big dioramas. I'm a fan of the use of very restrained colour here, with the hints of blue adding so much. Frank looks dangerous, diseased and delightfully cool (in the nastiest possible way!)



John Watson, Sherlock Holmes, Frank Hyde, Henrietta Jekyll by Nosferatu

This is a cool set of Infamy models ready to look great on the gaming table (which they will hopefully be able to do next year, as the game is getting closer to completion). I like Jekyll's reflective bottles and Holmes' pocket book. I think that the backgrounds here rather detract from the overall look. Might be worth trying a gradient effect of some kind.



Frank Hyde, Dr Henrietta Jekyll, Tallulah Belle by Ridmasta

These are very moody and look quite grim, which makes them just right for Infamy games! Jekyll's lab coat really pops and Frank looks good and smooth. I think that you might benefit from thinning paints a bit more and working in some washes of colour in places. Changing the white balance of the photos would make them better show off your painting.



Golden Demon the Early Years

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

This article was originally going to be a one-off celebration to mark the end of the 2013 Golden Demon season. However, once the delving had started, it was soon apparent that it would take more than a few pages to get through the varied history the event has had!

As such, you won't expect to find a lot of opinion about Golden Demon, and how perhaps many are finding other shows more preferable. Many other people have done this over the web and have personal experiences to draw upon. This is more to document and celebrate the feeling of nostalgia that Golden Demon evokes in many a painter, and no doubt set many of us on that long path striving for painting perfection.

The Early Years

1987

Category count: Seven

Must see entry: Ivan Bartleet's diorama

Golden Demon started off, and continues to be, part of Games Workshop's annual Games Day event. It all began back in 1987, with a total of seven categories. The Best of Show trophy, known as The Slayer Sword, was taken by a diorama by a man called Ivan Bartleet. The other categories were mainly Fantasy based, though the stand out absentee from today's categories is probably the 'Banner' category. Detailed freehand banners were commonplace, and often quite blunt in their colour



choices/designs. Another notable entry was the one sporting a 'Terminator' banner. No, not the tactical dreadnought armour, but a recreation of the original film's poster! The renowned sculptor of all things goblin (Kev Adams) also featured.

1988

Category count: Ten

Must see entry: Paul Bensen's 40k Vignette

Thanks to James Taylor <http://realmofchaos80s.blogspot.co.uk/2013/08/>

[behind-scenes-at-golden-demon-1988-and.html](http://realmofchaos80s.blogspot.co.uk/2013/08/behind-scenes-at-golden-demon-1988-and.html)

this particular year has been relatively well documented online. The photos themselves tell enough stories without any mention of the models!

It also featured a name recognisable to many today

in David Soper (this year's UK Slayer Sword winner). The range of categories changed to accommodate the new range of futuristic models from GW, and Space Marines featured for the first time. Vehicles got their own category too, and the overall ambition of pieces had jumped significantly (based on the available evidence!). The Slayer Sword was retained by Ivan Bartleet for his Barbarian War Mammoth.



Cthulu, Nurgle and surfing goblins!

Category count : Ten

Must see entry: Danny Fuller's Standard Bearer

Again, another jump in quality this year, and some really interesting efforts. The Slayer Sword winner was a really bold conversion and had a paint scheme to match. Compared to some of the high contrast models we see today, it's a far cry, but still captures the pallid feel of Nurgle well. Those that have followed Golden Demon for a long time will no doubt have noted that Nurgle based entries tend to do well at Golden Demon regardless of the era.

There was also a category for Blood Bowl, one that is sorely missed! Some regular winners were starting to feature and win multiple demons too, which is something that is happening less and less in today's competitions (though takes nothing away from those winners in the competitions discussed here!) thanks to the big increase in the hobby since.

1989





1990

Category Count: Nine
Must see entry: David Soper's Nurgle Predator

On a personal note, the Slayer Sword winner from this competition is one of those models that just places me back into the beginning of my hobby journey. The thought that lingers in the memory is that of 'How?' David Soper's iconic Nurgle predator was the stand-out entry of this year. Full of conversion work and firmly in keeping with the imagery of Nurgle, along with some excellent painting, it's one of those models that lingers in the memory thanks to its quality. This was the first appearance of the Youngbloods category as well.

We were actually able to contact the painter of that tank, and collared him for a few questions about the 'good ol' days'...

How did you get started in the Golden Demon competitions?

You'll have to bear with me as my memories of the early GD's are fuzzy after twenty five years and details of the separate events have slightly blurred together. If I'm remembering correctly those first competitions

were structured very differently from the modern Demons. You first had to enter regional heats, held in local GW and hobby stores, to win a place at the finals.

I only entered four GDs 1987, 88, 89 and 90. In 87 I failed to get through to the finals. That gave me a kick in the pants and fired up the drive to do better next year. In 1988 I made it through to the finals, and I really could not have been happier. I didn't expect anything more so when I won gold in two categories I was genuinely shocked. This made me reappraise myself as a figure painter. From this point on I focused my efforts on improving my painting with success at the Golden Demons my goal.

I managed to repeat my success in 1989 and it was during the award ceremony that I decided to see if I could take it further and win the sword. All my painting and sculpting efforts over the next year were focused on that goal.

Winning the Sword in 1990 was a huge deal for me and remains one of my proudest achievements. But now I'd done that I had to consider my next move. I came to realize that I really wanted was to simply get back





to painting minis for my own pleasure. Over the following years that's exactly what I did. I've never been a fast painter and as I focused my efforts on refining my technique and finish, my output slowed. As time passed, and other interests developed, that pattern continued until it wasn't unusual for me to have only one mini finished in a year.

Was the first competition well participated?

My memories of those early competitions are that they were very well participated. In some ways the event felt far bigger, Not least because it took place over a longer period of time due the regional heats.

Did it noticeably grow in quality year on year?

Those early GDs generated their own momentum by providing a public

arena for painters to show their work and more importantly see that of other painters. Each year saw more and better entries as painters now had a benchmark to work to.

What got you interested in taking part? What made you decide to enter?

It just seemed like the obvious thing to do at the time. I'd been painting for a few years and thought I was good enough to give it a go.

Which were the most competitive categories?

In those early years the categories for larger models like the vehicle, dragon and most especially the vignette category seemed to be the one to enter if you wanted to take a serious pop at winning the sword.

Are there any you miss that are no longer there?

I wouldn't say that there are any specific categories that I miss. Over





the years the competition has become far more closely tied in with the games and GW's vision of the Warhammer universe. That's understandable as this is GW's own competition but I do miss some of the freedom you had as a painter to make something a bit more fantastical should you wish to. There was often a playful or fun spirit to those early entries and I do miss that a little.

Are you still in touch with the painters of that era?

Sadly I wasn't really in touch with any other painters back in those days! It's only with my return to the hobby in recent years that I've connected with the wider painting community through the internet.

What is your own personal favourite entry?

Ivan Bartleet's Sword winning war mammoth from 1988 has always been a favorite. It was the first mini I saw that opened my eyes to the possibilities of customizing and scratch building.

Are you aware of the impact that tank had on other painters since? (I have really strong memories of seeing that and thinking 'woah!' as a ten year old...)

To be honest I didn't have any idea of my tank's impact until quite recently. Since I've returned to the hobby I've occasionally seen posts on blogs and forums remembering my tank from all those years ago. I'm stunned by it! I thought my past success was long forgotten and that I could sneak out and start entering competitions again with no one being aware of my history.

What were the venues like at the time?

The first venue I remember wasn't great! In 1988 it was held at the Victoria Leisure Centre in Nottingham. Even though it was only the second GD the event was growing and the venue could barely cope. The competition continued to grow year on year and GW very quickly moved it to a better venue. By 1990 the event was held at the assembly room in Derby and was far closer in size and scope to the event we now know.

What did you/could you do on/around the day itself?

In most ways the event was very much the same as it's been in recent years. As well as the painting competition, there were demonstration and participation games, a retail

section, a chance to meet the GW artists and authors and a big product launch. GW seemed to establish the GD event template very quickly within those first few years.



We're going to stop there this month. Partly because we've covered a lot already, but also in 1991 the competition went international for the first time. In issue 36 we'll look at how the two competitions differed and evolved in the early 90s. If you know anyone involved, it would be great if you can get them to contact the magazine for some anecdotal evidence!

Thanks to the Realm of Chaos blog for the pictures, taken by a variety of people and a must visit for anyone who's feeling nostalgic, and to the demonwinner site for collating the photos. Final thanks to Mr. Soper for helping us out at quite short notice!

Gallery



The Flower Knight by lacton



Alpha Legion Daemon Prince by jason



The Gem Smith by phatkid1966



The Grand Mother by lacton

Gallery



Debra by alexpainter



Shotgun Trooper by alexpainter



alpha legion raptors by jason



Ferrus Manus Primarch of the Iron Hands by lilloser



Valodrius the Scourge by lilloser



Alyx by truename



Canis Wolfborn by spykeside



Angel of Righteous Anger by truename



Survivor Pinup by JTastic



Get off my lawn! by Vargz



Predator with spear by aphorys



Gandalf the grey by Pilsbury75



Force of Nature by Landreth



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A View From The Tower

Bones 2: A Backer's Retrospective

by Cregan Tur

The first Bones Kickstarter from Reaper is a very happy memory for me. Not only did I get an incredible number of miniatures for a ridiculously low price, but I also got to experience the thrill along with the rest of the community as we pushed Mr. Bones further and further along the board, opening new and exciting stretch goals.

The first one had its problems, don't get me wrong, and I wrote about some of them in a previous article. It seems like Reaper really took a lot of lessons to heart as their approach to Kickstarter was very different this time around.

One of the more common posts you could find in any thread or comment section last time was the desire for more monsters in the set. This time, we were nearly inundated with a wide variety of monsters. We still get some good hero and villain type miniatures, but this set is definitely more monster heavy than last time. In some ways, it seems like this collection of figures was design to build upon what was received in the



first Kickstarter by giving all of the characters earned last time new and exciting enemies to fight.

Taking a step back for a moment- a good friend of mine jumped on this Kickstarter. He chose not to get in on the first one for various reasons, but regretted it to some degree after seeing my haul, which prompted his choice to become a backer this year. This allowed me to have the unique perspective of a first time backer, which resulted in some good conversations as we discussed the various strengths and weaknesses of Reaper's choices as stretch goals were unveiled.

One of his primary points about this Kickstarter, was that while we were being given a lot of monsters, they weren't being delivered in quantities

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really necessary for running a game. For example: when Beast Mode was first revealed, that set gives you 2 minotaurs and 3 goatmen. But, if you want to run some encounters against minotaurs you're going to need more than two.

This was when I informed him that, if Reaper was following their playbook from last time, we would eventually unlock the ability to purchase individual options from the core set. While we eventually were given that option, it made me realize that if you truly wanted enough of some of the creatures to run a proper encounter, you would be forced to buy at least one more set of them.

This brings me to another point we discussed quite often: the general atmosphere of this Kickstarter is quite different than last time. While we

are still getting an incredible value, it doesn't feel nearly as rich as the first Bones campaign. It seemed to me that expanding their profit margin was a major consideration for Reaper this time around. Now, I cannot blame them for this, but it seems to be a pretty obvious fact. As this campaign went on, the core set got fewer and fewer items, while the pay-to-play core expansions grew.

I did go in for core expansion #1- once all the final stretch goals were unlocked, it became a truly good value. Not quite as good of a price-per-item value as the core set, but there were plenty of good items at a very good markdown from retail. But, the fact remains, that there were a number of choices made this time that required a lot more money from the backers.

In some ways, the core expansions were a very good idea. Having one expansion entirely devoted to sci-fi themed miniatures cut down (some) on people complaining about sci-fi themed items being shoved into the core set. There was still some of that, though, due to the inclusion of Savage Worlds and Pulp Action to the core, but I respond to that the same way I did last time: I'm grateful for the free minis. Anyone who doesn't like them can find a trading partner.

The inclusion of bases in the core expansion is another example of Reaper learning from last time. I remember the dozens of posts that would appear as soon as someone began begging Reaper to give us some bases. This time, their plea was answered as we unlocked 1, 2, and 3 inch bases. While they were in no way a sexy addition to the core set, they were something that a lot of people wanted and, for the most part, the people seemed happy to be receiving them. I even went in for an extra set of the 1" bases since it was such a great deal and I run through bases like crazy.

The hidden stretch goals were a fun little addition to the Kickstarter this time and, when the very first one was unveiled, I hoped that they would be awesome surprised. Sadly, they were not. During the first weeks of the Kickstarter they appeared very seldom and the 'surprise' was often anything but. The bases are the best example I can think of.

Also, the hidden stretch goals began to feel like anything but a surprise during the last days when Reaper began using them as very obvious ploys to encourage people to keep going. They did their job better than I expected (I'll detail those a little later on) and we pushed on to an amazing \$3.169 Mil. But, the fact remains that the trick cards were just options held back to try and push the momentum further as the last hours trickled past.

For me, this Kickstarter did not have any of the excitement or expectation of the first one. Originally I thought this was due to the fact that the first experience was so incredible that it could not be duplicated. That notion was dispelled by my friend, though, who also felt no great excitement over the project. While many of the options we reached turned out to be nice, there was no rampant F5 striking or bated breath condensing on the monitors we could have been sitting way too close to.

In fact, most of this ride could be described as lounging back and checking in once a day with a very soft hope that something the community had uncovered would bring up that feeling of joyous excitement and the yearning strain of pushing upwards to that next goal.

To be frank, the only time I felt anything even close to that rush from Bones 1 was when Dragons Don't Share was revealed. Now that's a set that got me excited- excited enough that I actually increased my pledge in the hopes that it would be unlocked, which was the first time I had done this during Bones 2. In fact, the first time I upped my pledge was



on Friday the 25th, when I locked in for the stretch goals I wanted that we had already unlocked.

But Dragons Don't Share turned out to be the ace in the hole that Reaper hoped it would be. The community pushed harder than I had imagined, bringing the last day's total to over half of the first day's blowout. I am so happy that we made it as far as we did due to the goodies I'm going to receive, but this ride was nowhere near as fun and engaging as Bones 1.

The lack of engagement I felt led me to much lower expectations when it came to my projection of our final numbers. On the 23rd, I remember sending my friend an email where I stated my firm belief that, given the trends we had seen over the past weeks, we would be lucky to reach \$2.5 Mil. Oh, how I underestimated Reaper's ability to hold back the very best until the end.

A new lesson I hope Reaper takes away from this Kickstarter is how powerful a movie can be. My friend and I were discussing the dragons being offered

this year. He liked a few of them, really didn't like the rest. He became incredibly envious when I showed him the Pathfinder Red Dragon from Bones 1, declaring it to be vastly superior to anything we were currently being offered. Our talk came around to Cinder, who I really wasn't a fan of, and neither was he.

And then Reaper put out a video where we got to see Cinder from multiple angles and both of our opinions were changed to some degree. My friend

liked it a lot more... I can't remember if he pledged for it or not. I was also more impressed with that dragon; though I still didn't want a copy for myself, I could appreciate him much more after seeing him that way.

The same thing happened for me with Khanjira. I liked the look of him at first, but the more I started at the flat artwork, the more I questioned my desire to purchase one. I hoped that Reaper would do a video that showed him, but as the clock ran down I gave up that hope and decided I didn't want him.

And then the video came.

When I saw Khanjira, painted up and from multiple angles, I decided that my first impression was correct and that I really wanted him.

Reaper: in case you aren't getting this- produce more showcase videos if you do another Kickstarter. It'll help change the minds of those on the fence.

Whoever at Reaper decided to color code the options is a genius. Having all of the different packages and options with color coded background made everything much easier to understand and cut down on a lot of the general confusion some people had last time when new items were revealed.

Mr. Bone's return is another massive feather in Reaper's cap. While it is an amazing financial success, it didn't have nearly the same emotional pull that the first one did. Perhaps the genie is out of the bottle and that feeling will never be recaptured, or perhaps Reaper's choices could be better refined to somehow encourage our emotional buy-in as new future goals are revealed.

Or, perhaps, Reaper will rest on their laurels. With the overwhelming success of the very first day, they know now that another Bones style Kickstarter is as close to a sure thing as you can find in business. The success of Bones 3, if there is one, is almost guaranteed up front. But, if they approach it with that mindset and they make bad choices, they will find their returns diminishing sharply.

I do not think that reaper is likely to make this mistake, but they easily could. Let this serve as a warning against becoming complacent when they meet to plan out Bones 3. I'll say it again- I am already expecting a third Kickstarter. This seems like a solid new business model they will want to take full advantage of.

With the overwhelming success of the very first day, they know now that another Bones style Kickstarter is as close to a sure thing as you can find in business.

And, for the record, the new wave-based backing system was an excellent idea. My friend was lucky enough to get into Wave 2, and I got Wave 3. It's nice to know that buying-in early is actually going to have an effect on when I will be receiving my stuff.

Reaper, I have to tip my proverbial hat to you on your great success. You beat my projection by half-a-million dollars... but it seems like you did it by holding your best stuff back until the last days. Could things have gone on any higher if you had revealed them earlier? Who knows?

Speaking of unknowns: I would love to know when Dragons Don't Share II was originally slotted to be unveiled. Was it really a \$3 Million stretch goal from the beginning, or was it held as a wild card for the last few hours to try and push up the pledges?

All I know for certain is that my miniature storage space is weeping in the anticipation of being stuffed with all the goodies I'll receive sometime next year.

Here's to you, Mr. Bones.

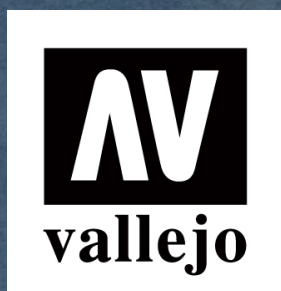
Next Month...

- *More Golden Demon history*
- *More Ky-ra*
- *A tutorial from JBT*
- *A how-to on this month's cover diorama*
- *All our regular features plus a couple of new ones to bring in the new year!*



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Deadline:

The closing date for entries is the 24th January 2014 6pm British Time

Supporters closing date will be 31st January 2014 6pm British Time