

REDGRASSGAMES EVERLASTING WET PALETTE

MINIATURE PAINTING MADE EASY



Written by Angel Giraldez

FOREWORD

Getting started in this hobby requires courage and a lot of patience.

At **Redgrassgames**, we design the best painting tools to make things easier for you.

This is why to accompany you on the first steps of your journey, we called upon Angel Giraldez to create a reference painting book that we are now making available to all!

With this book, you will be able to master the basic techniques so that your painting sessions are always a pleasure. It is also an opportunity to give you recommendations on how to use Redgrassgames painting tools. With this book and Redgrassgames products, painting miniatures is a real pleasure. Enjoy!

Vivien and Fabrice

Founders of Redgrassgames s.a.s

This miniature painting book is a FREE book.

**Do not distribute,upload, modify or print without written
permission from REDGRASSGAMES S.A.S**

Find all our products here:

www.redgrassgames.com

INTRODUCTION

Hello dear painters,

My name is Angel Giraldez, and you and some others might have heard of me. If you haven't, let me introduce myself in "a few strokes."



I started as a studio painter for the company **CORVUS BELLI**, where I introduced my popular and innovative painting method to the world. After that, I started being noticed on a national and international level. Since then, many companies in the wargaming sector have contacted me for support (**MANTIC GAMES**, **WYRD GAMES**, **CMON**); the list is figuratively a mile long. In addition to this, I also collaborate with some modelling companies, one of them being **REDGRASS GAMES**. This one, of course, you already know about because you've purchased one of their products. I like being surrounded by only the most premium of products when working, and with these products in hand, I am prepared to do my best to teach you how to bring your painting skills to another level.

This book is intended for those who are just starting on this charming journey, and it is normal to have a lot of questions when you're just starting out.

Where do I start? What brushes do I use? What is a wet palette, and why do I need one? Do I thin down my paints? Why don't my models look like the ones I see online? All these questions look familiar, don't they? They are all questions we have, and I have also had these questions myself in the past. We have all been there when we picked up a new hobby. This isn't a bad thing—it is called "beginning," and it is crucial to learn through "trial and error" how to deal with these problems and to improve.

In this book, we will go over the entire process of painting your miniatures. How to hold the brush, mix your colors, and preserve your paints. Basic techniques to paint efficiently and some tricks of the trade. Most importantly, the REDGRASS GAMES wet palette that you have purchased will be essential at all times. It will help you to:

- *Feel more comfortable while painting*
- *Be more organized*
- *Allow you to not waste materials and to better take care of your tools*
- *Improve your hobby skills at an unexpected pace without noticing*

It will all be so easy—do not worry if you don't feel confident right away! You will learn without realizing, and as an extra surprise—I will teach you some tricks on how to paint eyes and dilute your paints.

REDGRASS GAMES and I hope you and your brushes are ready because **IT'S TIME TO PARTY!**

And remember: "Never put your brush down."

ANGEL GIRALDEZ.

INDEX

| | | | |
|-----------------------------------|-----------|-------------------------------|-----------|
| 1. REDGRASS GAMES PRODUCTS | 5 | 5. BLENDING | 29 |
| RGG premium Brushes | 7 | Blending basics | 30 |
| RGG precision Nippers | 8 | 6. MAGIC TIPS | 32 |
| RGG Everlasting Wet Palette | 9 | 7. PAINTING TECHNIQUES | 36 |
| RGG 360° Ergonomic Handle | 13 | Dry brush | 37 |
| 2. COLOR THEORY | 15 | Glaze | 38 |
| Introducing color theory | 16 | Stippling | 39 |
| Color properties | 17 | Washes | 40 |
| Warm & cool colors | 19 | Basic step by step | 41 |
| 3. DILUTION | 20 | 8. HOW TO PAINT EYES | 46 |
| Dilution basics | 21 | 9. ARTIST GALLERY | 48 |
| Dilution ratio | 22 | | |
| 4. BRUSH HANDLING | 25 | | |
| Brush handling basics | 26 | | |



1. REDGRASS GAMES PRODUCTS



REDGRASS GAMES PRODUCTS



RGG PREMIUM BRUSHES



RGG PRECISION NIPPERS



EVERLASTING WET PALETTE



RGG 360° MINIATURE HANDLE

RGG PREMIUM BRUSHES

Perfect Miniature brushes

SIZE 2

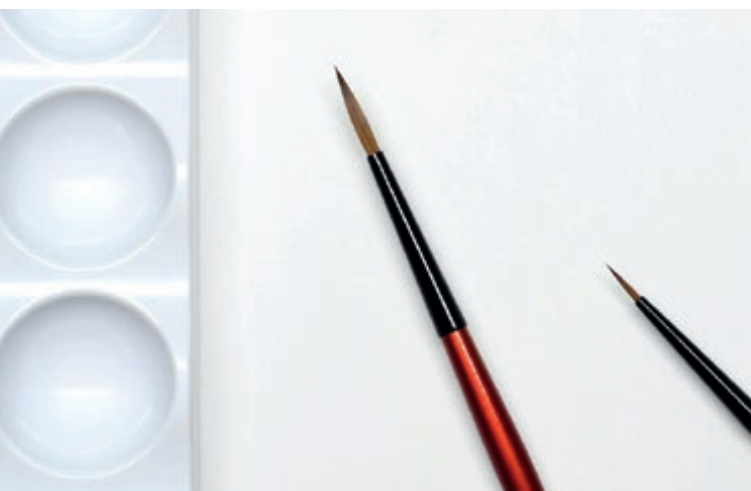
Your main miniature painting brush. Every situation from basing to layering. A unique combination of a large belly and a narrow tip.

DOUBLE O

Precision work for miniatures. Perfect for small details and reaching recesses. Achieve sharp lines effortlessly with needle-like precision. Tapered point for perfect control.

DRY BRUSH

This flat size 4 is the perfect size for almost every dry brushing techniques! Achieve beautiful dragon scales or furs in no time!



RGG PRECISION NIPPERS

RGG precision nippers are carefully selected to remove miniature plastic components and scale model plastic parts from their frame.

These single blade nippers are perfect for a clean and precise cut, making the clipping process quick and easy. The cutters come with a distinctive and comfortable handle for optimal use.



Like a hot knife through butter !

RGG precision nippers are made of high quality steel. With our clippers, you are bound to have the most delightful cutting experience!

The compact tip gives a precise, clean and effortless cut, required for the preparation of plastic miniatures. A set screw prevents the blades from closing too far thus acting as a protection to ensure that the blade does not become blunt.



EVERLASTING WET PALETTE



Save paint and time The paint won't dry out during your painting session.

Pick up where you left off You can take a break from painting for a few minutes, hours, or days.

Achieve advanced techniques Thanks to our stable hydration system and our smooth surface, you will be able to perform advanced techniques.

Easy to use It works straight out of the box - everything was designed for you to enjoy your miniature painting!



WHAT'S A WET PALETTE?

A wet palette is an essential tool for every painter, and it is also much needed if we are using acrylic paints, since it enhances the durability of the acrylic paint, and keeps it fresh for hours or even days. It also allows us to keep colors and mixed paints prepared for the next paint session. If you live in a warm or dry climate, you can keep them fresh even longer by keeping your wet palette in your fridge.



HOW TO SET UP YOUR WET PALETTE

STEP 1

For additional hydration foam support for the wet palette, we can add some water (*but not too much*) it should be just enough to get the hydration foam fixed in place and to start absorbing some of the water.

STEP 2

Pour more water over the hydration foam until the foam is saturated.

STEP 3

When the hydration foam is new, it is important to hydrate it well - don't worry about adding too much water. We can remove the excess water later on.

STEP 4

You should have a thin layer of water on top of the foam (*neither too little nor too much*). You should be able to feel the water when touching it with your fingers.

STEP 5

Put one sheet of hydration paper over the foam.

STEP 6

Fix the edges of the sheet of paper properly with your fingers.

STEP 7

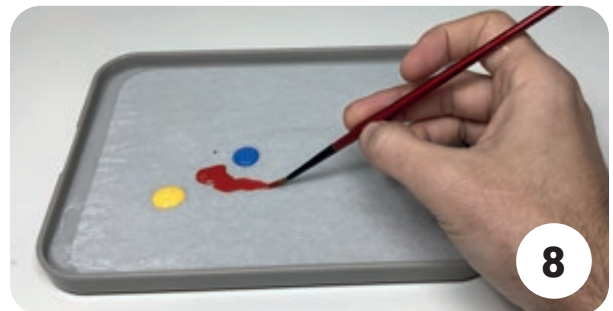
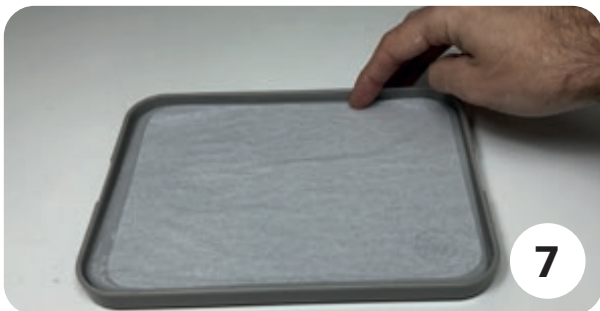
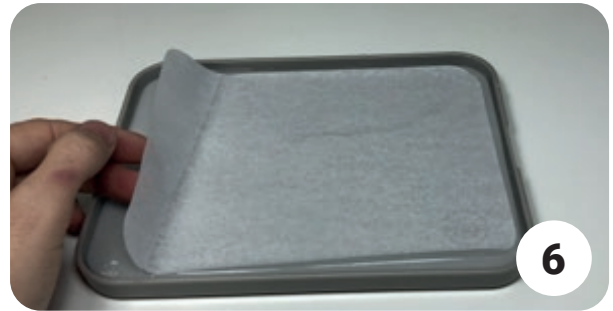
Our wet palette is finally ready to use so we can start PAINTING!

STEP 8

The wet palette has magnets on both sides, which allow us to attach a wavy where we can put paints, pigments, or water.

STEP 9

Once our paint session is done, we put the lid back on top, and the paints will remain fresh and ready until the next time you decide to paint.





Unique paper surface
No wrinkles, no bubbles,
Easy wet blending.

Advanced techniques



Naturally mold resistant
Hydration foam pad
with high water retention.

Long lasting



Approved by pro painters
Keep your hobby paint wet
and usable for hours.

Save acrylic paint



3 docks system
Free wavy included,
optional ink pot holder

magnet accessories



Easy brush access



Custom-made
Engineered to the last details.

RGG 360° MINIATURE HANDLE

The best ergonomic handle for miniature painting.

RGG 360° is the only natural ergonomic handle designed to create the best connection between you and your miniature, help you adopt the best painting position and minimise unnecessary movements

Exhilarating 360° rotation

- The only durable 360° Metal axe
- Smooth 360° rotation
- Paint from every angle
- Perfect control

Designed to fit naturally

- Natural ergonomic handle
- Gentle curve to support fingers
- Rest your wrist comfortably
- Don't stress your hand
- Righty and lefty friendly



HOW TO USE RGG360° MINIATURE HANDLE

STEP 1

This is a very easy product to use, consisting of the holder and some mounting putty where the model is attached.

STEP 2

Remove the protective plastic from the putty. Cut off 1/3 of the putty.

STEP 3

Use your fingers to heat the putty slightly so it becomes easier to use.

STEP 4

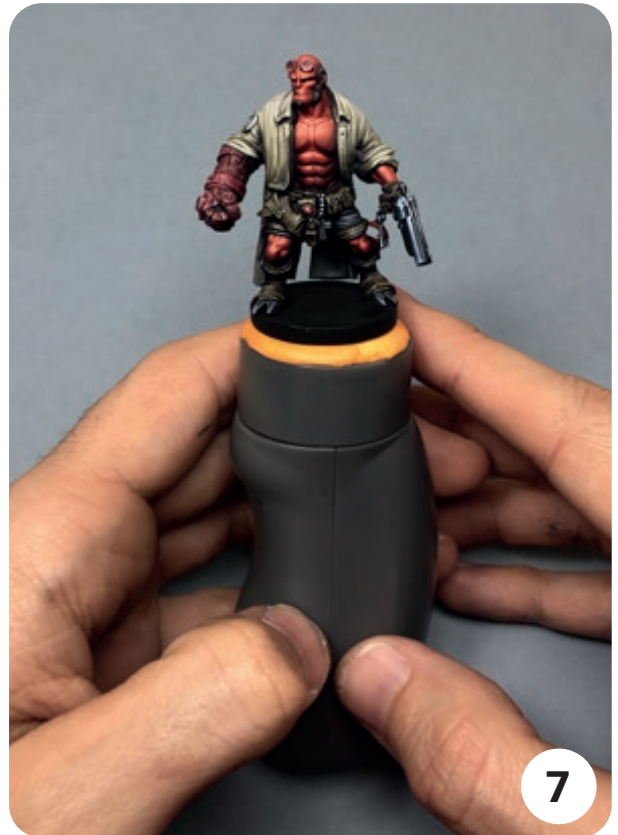
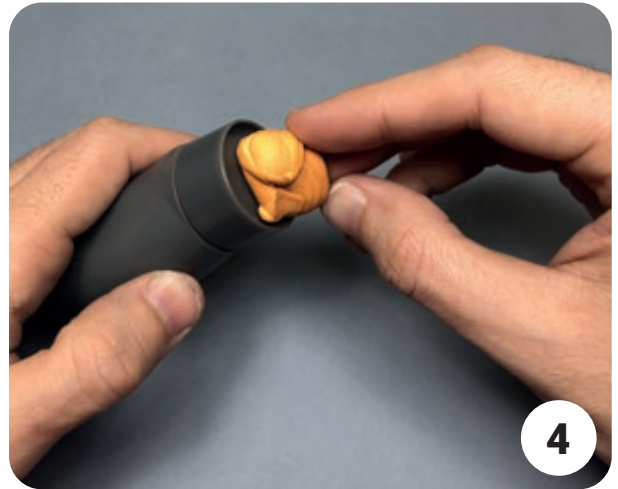
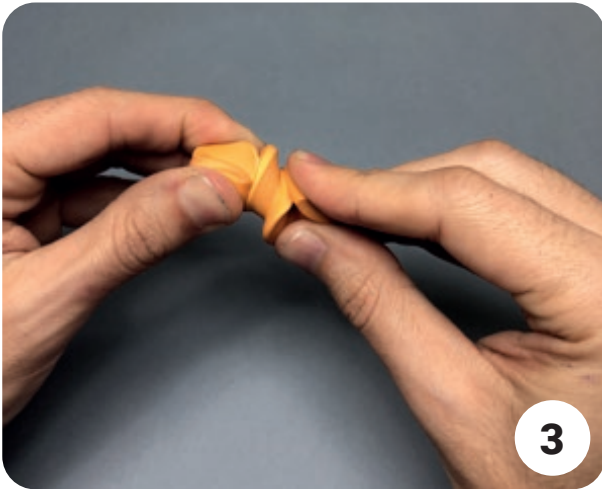
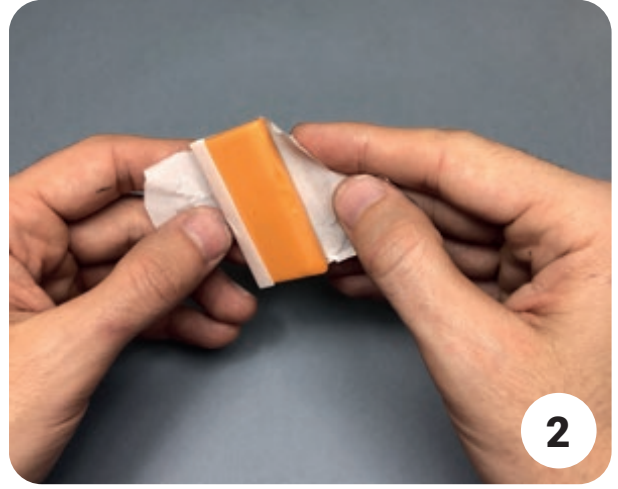
Crush the ball on a flat surface

STEP 5

Set the miniature on its holder.

STEP 6

The miniature is already prepared to be PAINTED and brought to LIFE!





2. COLOR
THEORY

INTRODUCING COLOR THEORY

Color theory is the most important piece of knowledge for a miniature painter to possess without this knowledge, we cannot move forward. Knowing how to use a color, understanding its properties, and how to get the best out of it to paint an awesome miniature is the goal. As new painters, we make mistakes, as does anyone who is getting into a new hobby. These mistakes will serve as experience, and help us understand color.

You may be thinking of adding white to highlight a model, and that is a common error among rookies. White does not add luminosity, but rather desaturates the color. To highlight a model, we have to use colors that contain yellow in their composition, as **yellow adds luminosity**.

Color theory is a very broad subject, and in this guide I will teach you some of the basics to help you understand colors and their properties.



PRIMARY COLORS

These are the colors that cannot be created by mixing other colors together:

- **YELLOW**
- **RED**
- **BLUE.**



SECONDARY COLORS

These are those colors that can be created by mixing two of the primary colors together in equal proportions.

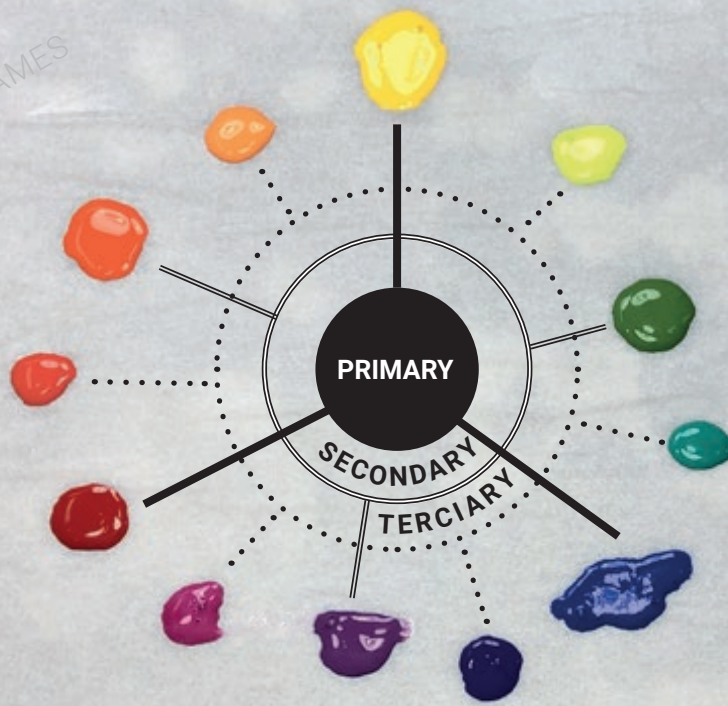
- **GREEN**
- **ORANGE**
- **PURPLE.**



TERTIARY COLORS

Tertiary colors are achieved by mixing a primary and a secondary color in equal proportions :

- **CHARTREUSE** (Yellow-Green)
- **TEAL** (Blue-Green)
- **VIOLET** (Blue-Purple)
- **MAGENTA** (Red-Purple)
- **VERMILION** (Orange-Red)
- **AMBER** (Orange-Yellow)



COLOR PROPERTIES

HUE>>> This is the way in which we determine a color, such as red or blue. This refers to a pure color, which means without white, black, or grey added.



LUMINANCE >>> This indicates whether a color is bright or dark. For instance, yellow is brighter than purple.



SATURATION>>> This is the brightness or strength of a color. A gaudy color is deeply saturated, which means that there isn't any white added to it.



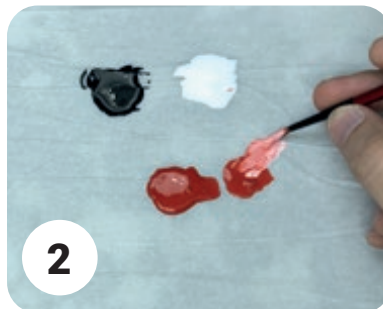
SATURATION

- **Saturation** makes for more vivid colors (less black or white added).
- **Desaturation** makes for softer colors (more black or white added).



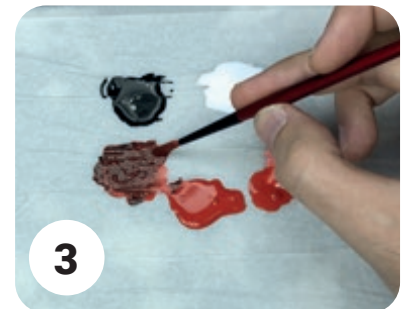
1

I will add to the color RED, WHITE and then BLACK



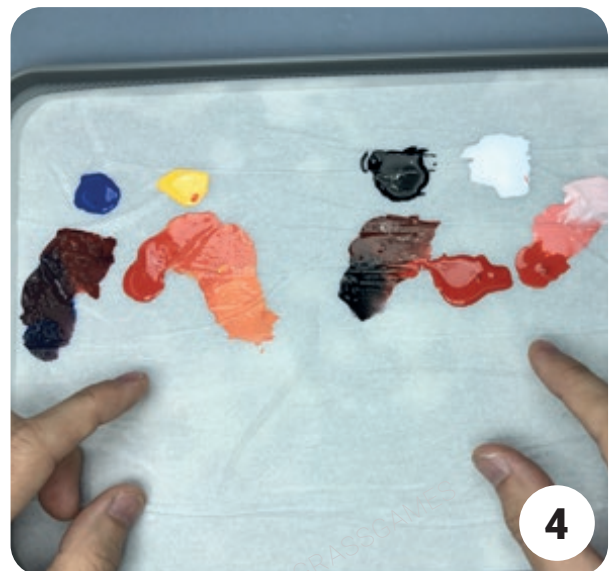
2

By adding WHITE, we desaturate the RED



3

By adding BLACK, we desaturate the RED too



LUMINANCE

This indicates the amount of light a color has to it. *"The darker the color, the less light it contains."*

Picture 1

We will add color to the red-yellow and then blue to change its luminance.

Picture 2

When adding yellow to the red, we get a bright color.

Picture 3

By adding blue to the red, we reduce its luminance.

Picture 4

With those two points clarified, we can use colors properly. When highlighting, we use colors that contain yellow in their composition to gain luminance, and we will use colors that contain blue to reduce luminance.

White does not illuminate, but rather, it desaturates colors.

WARM COLORS



COOL COLORS



WARM & COOL COLORS

Warm colors are those that emanate a feeling of warmth. Warm colors are yellow, orange, red, brown and golden colors. The more red compounds a color possesses, the more warmth it projects. Warm color largely depends on the hue. Generally, it is due to a thermal sensation of warmth - it conveys closeness, vitality, enthusiasm, dynamism, joy, and even danger.

Cool colors are those that convey a feeling of low temperatures, and are tones from blue to green, and purple. The more blue compounds a color possesses, the cooler it is. These colors may convey depth, cold, remoteness, loneliness, or even sadness.



WARM COLORS

Examples of how these colors work in a whole figures and as lights scheme



COOL COLORS

Examples of how these colors work in a whole figures and as part of atmosphere



3. DILUTION



DILUTION BASICS

Dilution is the secret weapon of any experienced painter. Here I will show you some tricks to make sure the paint flows properly so you can achieve outstanding results.

What we know about acrylic paints is that they must be diluted with water to be used.






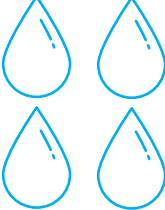
This is crucial as you can only apply thin layers with diluted paint to achieve a natural look that isn't chalky.






First off, shake the bottle vigorously so the paint and binder mix properly. If you notice a transparent, white liquid coming out of the bottle when putting your paint down on the palette, this is binder and it means you did not shake the bottle properly.

It is essential to shake the bottle properly so take your time when doing it.



DILUTION RATIO:

| DILUTION RATIO | | | |
|-----------------------|--|---|--|
| | BASE COLOR | EDGES | GROOVES & HOLES |
| P A I N T |  x3 |  x3 |  x3 |
| W A T E R |  x1 |  x 1/2 |  x4 |
| | 3:1 Ratio | 3:0.5 Ratio | 3:4 Ratio |

| DILUTION RATIO | | | |
|-----------------------|--|--|--|
| | DRY BRUSH | WASHES | GLAZE |
| P A I N T |  x1 |  x1 |  x1 |
| W A T E R | Read page 37 x0 |  x3 |  x2 |
| | 1:0 Ratio | 1:3 Ratio | 1:2 Ratio |

DIFFERENT DENSITY EXAMPLES



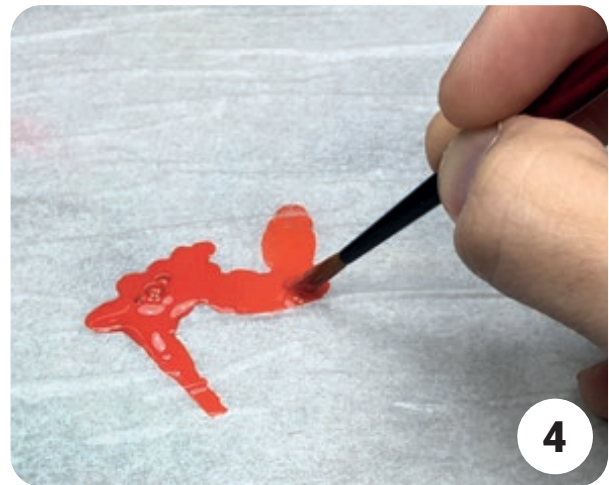
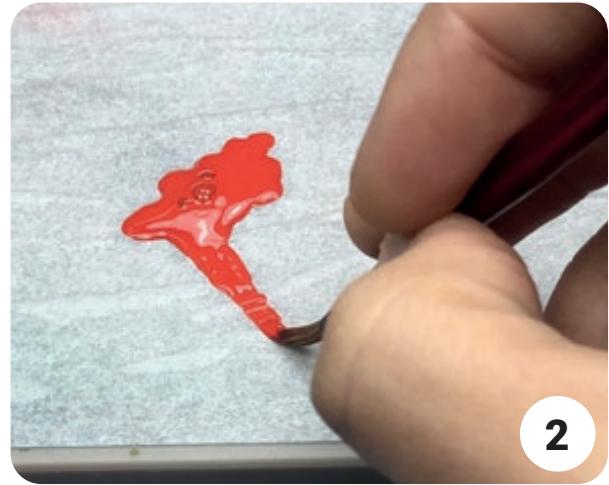
WASHY DILUTION

Example of paint dilution with more water to fill the crevices.



DENSE DILUTION

Example of paint dilution with less water to paint the edges.



DILUTION PROCESS

Picture 1

Put paint onto the wet palette.

Picture 2

If we do not add water to thin down the paint, we will apply a thick layer that will not flow well on the surface of the model.

Picture 3

We add water to the paint. If there are 3 drops of paint, then we will add 1 drop of water.

Picture 4

Mix the paint and water to get a good dilution.

Picture 5

We check if the diluted paint flows properly.

Picture 5a

Repeat the process until you get the proper texture

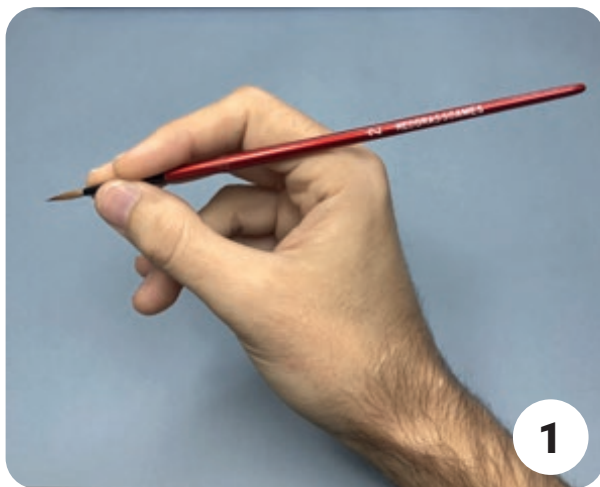
4. BRUSH HANDLING



BRUSH HANDLING BASICS

When it comes time to paint our miniature, we have to feel comfortable and be able to work in a suitable area. A clean and tidy desk is crucial.

A good brush will help us paint better and when combined with a holder to set the miniature, we will get a perfection combination. Painting a miniature by holding it by the base is very difficult.



BRUSH HANDLING PROCESS

Pictures 1- 4

A bit of advice when painting is to rest your wrists on the edge of the table to make your hands steadier, and in doing so you will be able to perform more precise strokes.

Pictures 5

Tilt the miniature slightly and use the side of the brush to paint the edges. This way we will get a firmer stroke, and will be able to apply the paint better.



BRUSH HANDLING PROCESS

Pictures 6 -7

We will find it is easier to control the brush by holding it close to the ferrule when painting tiny parts.

Picture 8

Apply thin layers and always in one direction. Let them dry before applying the next one.

Pictures 9-11

Examples applying some paint



5. BLENDING

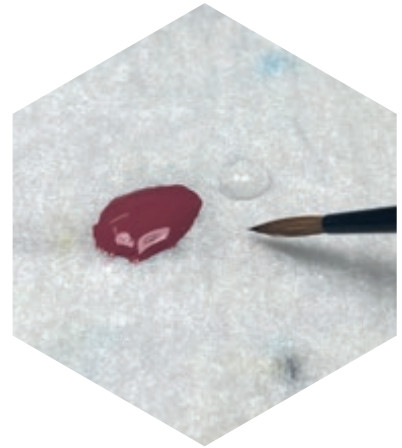


BLENDING BASICS

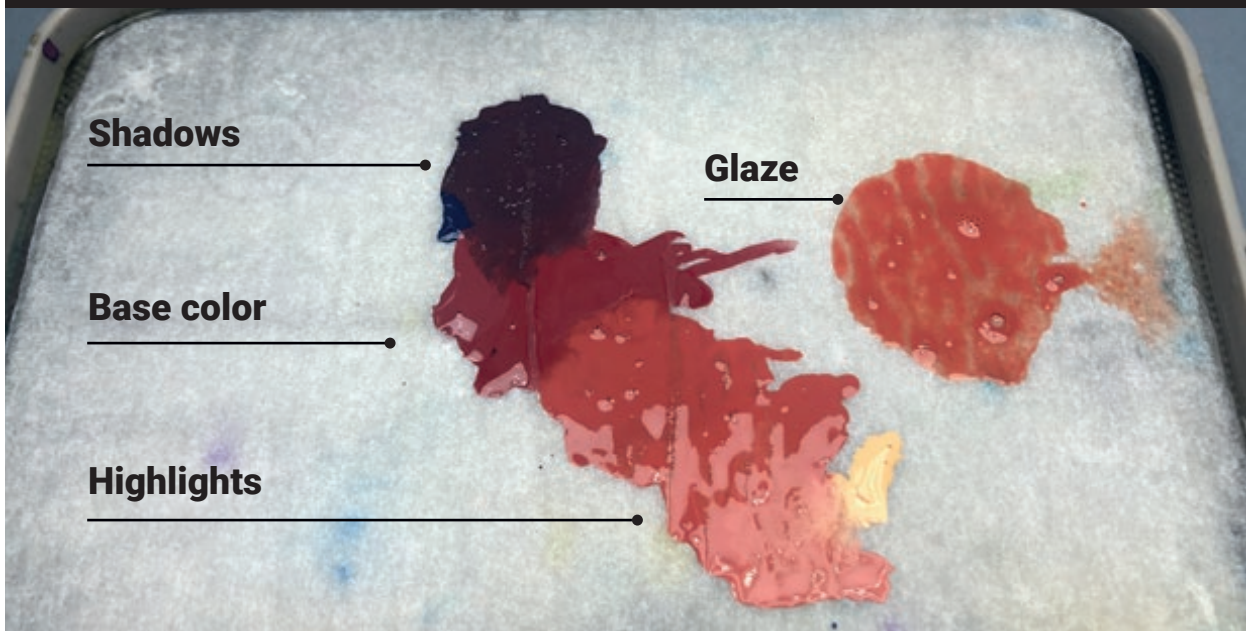
Blending is a technique that consists of getting a smooth transition between colors, and also the technique that many painters find the most difficult.

It consists of applying a coat of paint and then when applying the next color, blending them to create a gradual transition.

Achieving great results requires practice. The more you paint, the better results you will get.

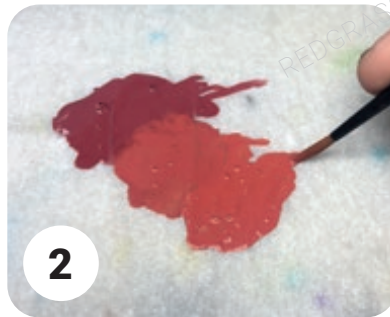
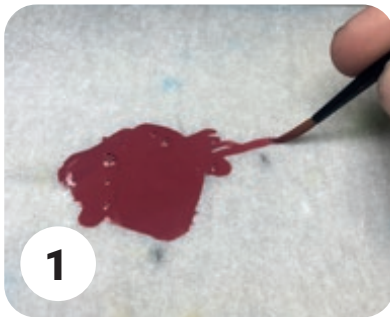


COLOR PALETTE



Glaze example





BLENDING PROCESS

Picture 1

To start, I apply **Dark Red** (70.946) as a base color. Applying thin layers and letting them dry before applying the next one for good results.

Picture 2

I add **Flat Red** (70.957) to the **Dark Red** (70.946) little by little to highlight the color. Do not rush intermingling the two colors properly to ensure you get a soft transition.

Picture 3

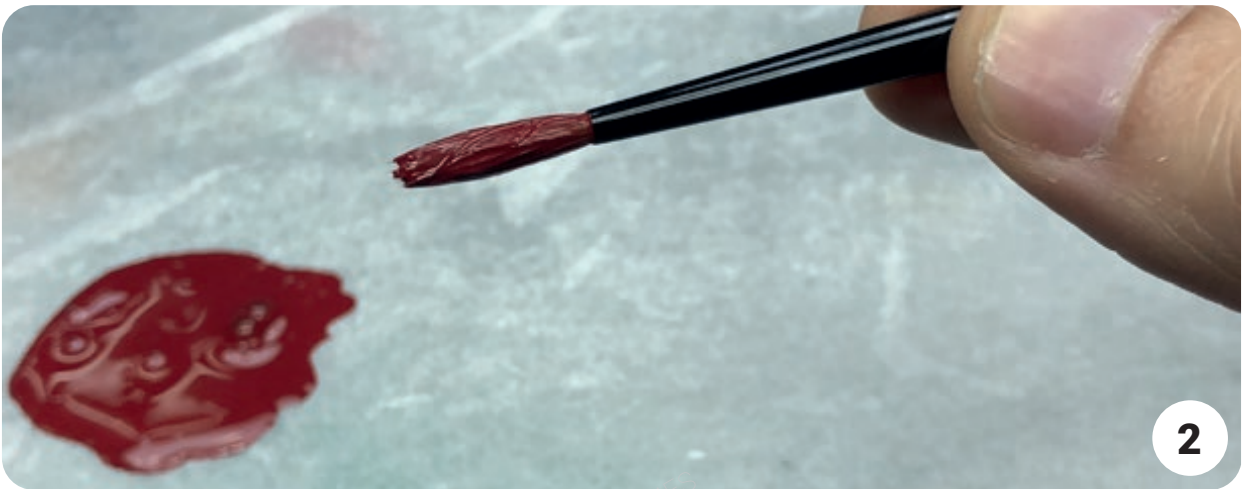
Once we finish highlighting with **Flat Red** (70.957), we add a bit of **Sunny Skin Tone** (70.845) to increase the contrast of the highlight.

Pictures 4

To get a better blending effect, we apply a glaze of **Flat Red** (70.957) to smooth the transition between layers. Finally, we mix 50% **Dark Red** (70.946) with **Dark Prussian Blue** (70.899) and apply them on the deep recesses.

6. MAGIC TIPS





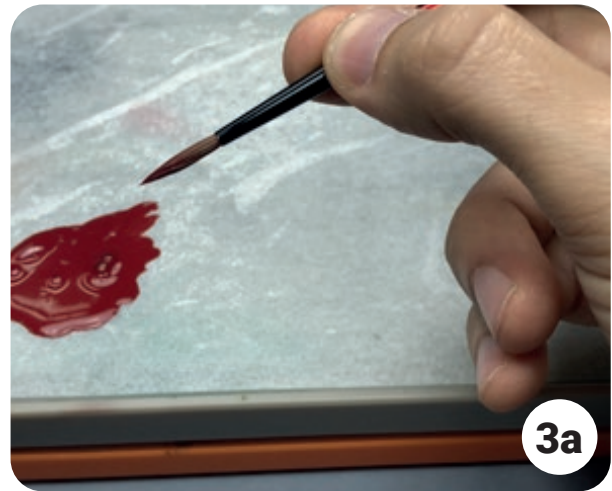
MAGIC TIPS

Picture 1

We can speed up the drying process with a hair dryer, and also when using satin paint, this will turn it a bit matte.

Picture 2

Never load too much paint onto your brush, as it can cause paint to get into the ferrule and then the bristles will split.



MAGIC TIPS

Picture 3

Be sure to load a little bit of paint on to the brush and apply it in a single direction. This will create a consistent brush stroke.

Picture 4

Use paper towels to wipe away excess paint from your brush, or to clean your brush off completely.

HOW DO YOU LIKE IT SO FAR?

SHOW YOUR APPRECIATION BY FOLLOWING US ON OUR SOCIAL MEDIA!



FOLLOW US ON
facebook

FOLLOW US ON
Instagram



www.redgrassgames.com

7. PAINTING METHOD



DRY BRUSH

We use the **“dry brush”** paint brush to apply this technique, which is done by loading paint onto the brush without any water, and then wiping off almost all the paint on a paper towel. Keep in mind that you have to leave a bit of paint on the brush, to be applied on the desired surface.



Thus the paint will make the most prominently raised parts to stand out.



GLAZE

A glaze is made by applying many diluted layers of paint in a way that the previous color can still be seen. The end result is a smooth mix of both layers: the base color and the glaze. To apply a glaze, it is crucial that the previous color be completely dried.

The ratio of water to paint for this technique is 1 drop of paint to 2 drops of water (1:2 ratio).

GLAZE PROCESS

We have to add more water than usual to the paint in order to achieve a thinner dilution and then apply it. It is pretty significant that you wait until any layer of the glaze is absolutely dry before applying a new one.



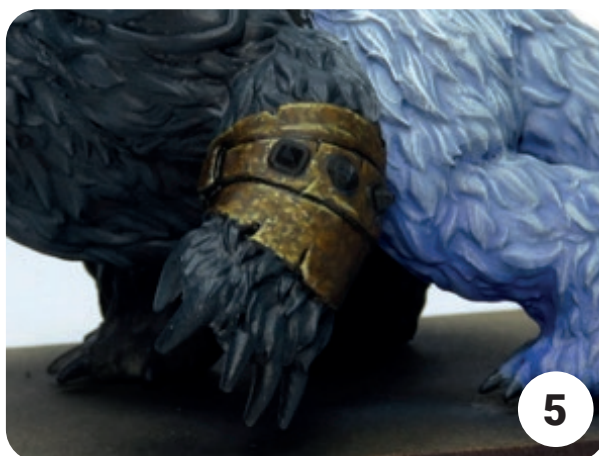
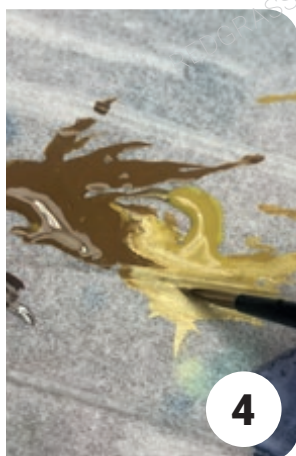
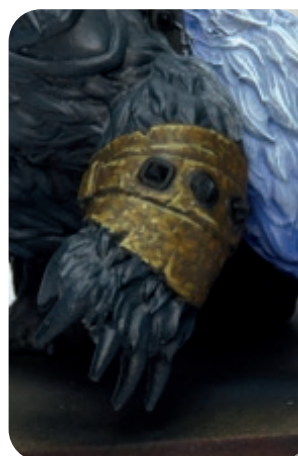
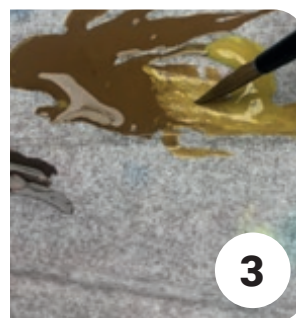
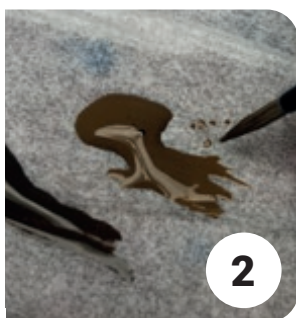
STIPPLING

This technique consists of applying little dots of paint to get a textured effect.

It is crucial that you do not add water to the paint to get the textured effect, because using paint straight from the bottle will achieve true volume.



Using an old brush is highly recommended as this technique will damage your brushes. This technique is widely used to give leather a texture when painting it.



STIPPLING PROCESS

Picture 1

Apply a thin layer with **Chocolate Brown** (70.872) as a base color.

Picture 2

We start applying the first little dots with **Earth Brown** (70.983) and we do not add any water to the paint - the paint must be taken straight from the bottle.

Picture 3

The second layer is **Japan Uniform WWII** (70.923) and apply it as the smallest points.

Picture 4

Add a bit of **Dark Sand** (70.847) to the previous color to highlight it a bit more.

Picture 5

Finally we apply a glaze of **Black** (70.950) and **Sepia Ink** (72.091), and this will help define the leather.

WASHES

This technique is based around thinning the paint more than usual, to allow the paint to flow into the grooves and deep holes when applying it to a desired surface. Waiting until a wash is absolutely dry before applying a second one is crucial when glazing, because if it doesn't dry properly, we will not be able to control the wash - giving the result of having a dirty miniature.

This technique is used to get better definition on a surface that we are working on.



PAINT RATIO

The ratio of paint to water is 1 drop of paint to 3 drops of water (**1:3 Ratio**)



WASH PROCESS

Pictures 1-2

Dilute the paint by adding water and applying it to the surface. It is crucial to wait until the wash is dry before applying a new wash.

Pictures 3

Apply another wash to achieve more definition on the surface.

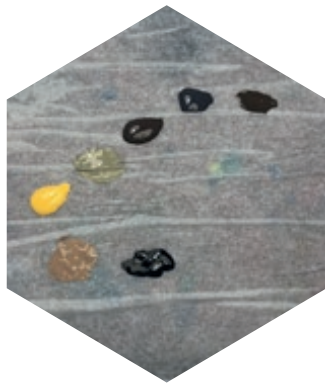
Picture 4

This technique becomes useful when you need to get definition on your miniatures quickly.

BASIC STEP BY STEP



1



COLOR PALETTE



2



3



4

STEP BY STEP PROCESS

Picture 1

Paint all of the base colors to all the different parts of the miniature to get a color scheme preview.

- **Black** (70.950)
- **Cork Brown** (70.843)
- **Chocolate Brown** (70.872)
- **Dark Grey** (70.867)
- **Leather Brown** (70.871)
- **Flat Yellow** (70.953)
- **Ger. C. Beige WWII** (70.821)

Picture 2

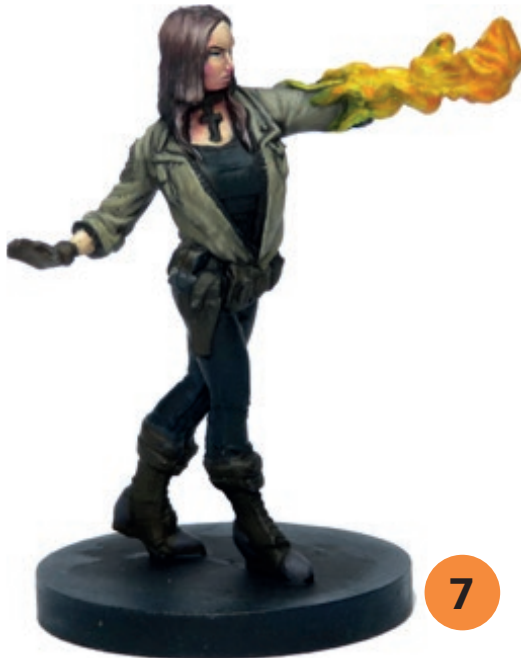
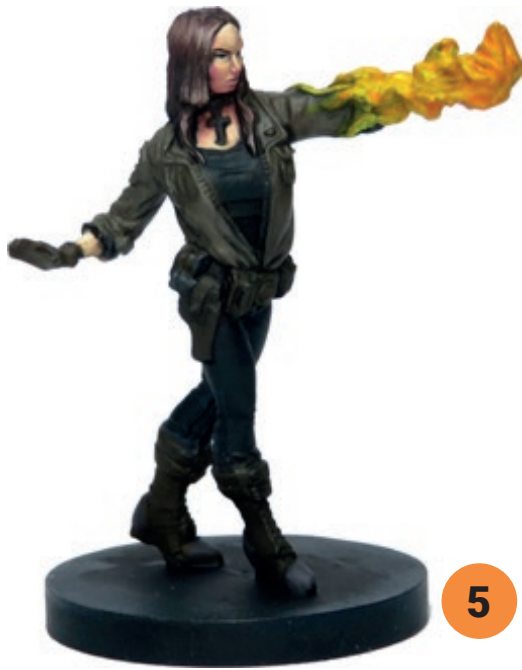
We make a mixture consisting of 50% **Black** (70.950) and **Chocolate Brown** (70.872). We apply it onto the entire surface of the model. This way, all the parts of the model will be defined quickly.

Picture 3

With a mixture of 50% **Cork Brown** (70.843) and **Sunny Skin Tone** (70.845), we apply the first highlight. We use **Sunny Skin Tone** (70.845) as it contains yellow in its composition, which adds luminosity.

Picture 4

We add a bit of **Light Flesh** (70.928) to the previous color to continue increasing the amount of light on the model. With this color, we apply the final highlights.



Picture 5

Finally, we apply tones to the cheeks and lips to enrich the skin. We will use the glazing technique for this step. The chosen colors are **Salmon Rose** (70.835) and **Gory Red** (72.011).

Picture 6

Paint the base color of the jacket again, which is a mixture of 50% **Dark Grey** (70.867) and **Ger. C. Beige WWII** (70.821), but leave the deeper grooves without paint in them.

Picture 7

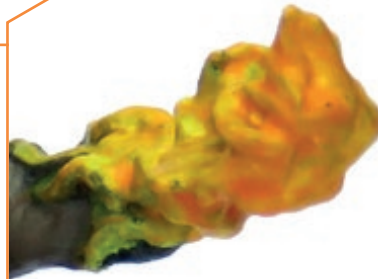
We will add **Dark Sand** (70.847) to the previous color to highlight the upper parts of the model. This color contains some yellow in its composition, which will help us to illuminate the surface.

Picture 8

Lastly, apply a glaze of **Leather Brown** (70.871) to smooth the color transition and add tones to the jacket.



9



REDGRASSGAMES



10



11

STEP BY STEP PROCESS

Picture 9

To paint both the T-shirt and trousers, we increasingly add a little bit of **Dark Sand** (70.847) to **Black** (70.950) to add highlights. It is very important that we add more highlights to the T-shirt due to the fact it's higher than the trousers.

Picture 10

Finally with a mixture of 50% **Dark Prussian Blue** (70.899) and **Black** (70.950) we shade the deeper parts. We use this color because it is a cold color and will add depth.

Picture 11

We apply more layers of **Flat Yellow** (70.953) to the flames to add saturation to the color.



Picture 12

Add a bit of **Yellow** (70.858) to the previous color to highlight it.

Picture 13

Finally, we add some glazes using **Orange Fire** (72.008) on the front of the flames to add some contrast.

Picture 14

We paint the rest of the details on our miniature, and then we are finished!



Picture 15

Here you can see a miniature painted to a professional level, where all of the techniques were applied masterfully, and many hours were spent to achieve this result. So, I encourage you to practice every day, because only practice makes perfect!

REDGRASSGAMES

8. HOW TO PAINT EYES



HOW TO PAINT EYES

When painting eyes, it is advisable to use a thin brush with short bristles. If the bristles are too long, you will find it difficult to control the brush and the paint will dry before painting the eyes.



EYE PAINTING PROCESS

Picture 1

Paint the eye sockets with **Black** (70.950).

Picture 2

Paint the eyes with **Deck Tan** (70.986), but keep in mind that you must leave a thin black line around the eyes. Do not attempt to use white to paint the eyes, as it will result in an unrealistic tone. That is why we have to use "dirty white". **Deck Tan** (70.986) is perfect for this because his composition consists of some green and some red.

Picture 3

Use **Red Ink** (72.086) to apply a soft glaze on the lower part of the eye sockets.

Picture 4

Carefully, paint the pupil in a spherical shape.

9. ARTIST GALLERY



WHY AN ARTIST GALLERY?

Those artists were among the first to trust us. Since then supporting passionate artists around the world has always been our priority. We are constantly amazed by their talents and dedication to the miniature painting community. So thank you to all painters for making this hobby so exciting!



Sorastro's painting





SORASTRO'S PAINTING

"I love to immerse myself in the theme of the miniature I'm painting, and I enjoy a sense of wonder in seeing the character gradually coming to life with each brushstroke, which then helps bring an enhanced sense of immersion to the games I like to play."





Mezgike

MEZGIKE

"The thing I love most about painting miniatures, is trying to re-create something new from my own imagination that nobody else has ever seen before."





Richard Gray



RICHARD GRAY

@Daemonrich

"I've been painting miniatures for over 25 years, it brings me focus, relaxation and creativity. It has helped me get through very difficult times in my life, but most of all I enjoy it!"





SALAISE
FIGURINE STUDIO



SALAISE FIGURINE

"For me, miniature painting feels like work well done. It gives me a sense of pride and wonder when I look at the figurine I have contributed to making on the shelf. For me, it is such a rarity to feel that way in our modern society."







SHOSHIE'S MINIS

"What I love most about painting Miniatures is that it has allowed me to teach and learn from amazing people all over the world. Each time I share my knowledge with the world, the world gives back threefold."

DID YOU LIKE IT?

SHOW YOUR APPRECIATION BY FOLLOWING US ON OUR SOCIAL MEDIA!



www.redgrassgames.com

CREDITS:

Author: Angel Giraldez

Design and layout: Laura Nuñez

Translation: Sergio Martin and Taylor Holloway

Paints: Acrylicos Vallejo S.L

Miniatures from **Mantic Games** painted by Angel Giraldez: King of wars and Hellboy the board game <https://www.manticgames.com>

Artist gallery's miniatures: Atomic Mass Games, Games workshop, Kingdom Death Monster, Spira mirabilis, Kimera Models

Thanks to Remi Argoud, Shoshie Bauer, Mark Sorastro, Richard Gray, Mike Ingram, all the team of Mantic Games and Melon.