The next step consisted in attenuating the main colour scheme applied previously by adding fine washes combining the shades already used.

Lastly, the points of maximum light remained to be defined and, with the cap in mind, the areas of deepest shadows. As opposed to other figures I have painted on this scale, I did not seek to create strong contrasts on the face to avoid a caricature effect.

The trousers present very wide folds as well as finer creases, which allow us to use the airbrush to achieve the desired effect with ease. The overall colour for this item of clothing and the red stripes are painted to represent a degree of wear, and with a dusty look to recreate the desert environment in which Rommel was operating.

The airbrush was also my chosen tool for painting the black leather boots. I had to place strips of masking tape to protect the trousers that were already painted. I started with No. 5 from the Black paint set ACS-002 and for the lights I used No. 2 from the same set.

For a light satin finish on the shadow areas, I used the black ink from the Ink set ACS-006. As the layers of black ink build up, the surface acquires a satin quality.

The first layers of dust are also airbrushed, using a mixture of Wood colour XNAC-51 + Ochre XNAC- 41,

although at the end I had to add a few touches with a paintbrush to outline some wrinkles and add some further dirt marks.

Before I finish, a word on painting the binoculars. This item has two different textures, one that is rough, for a better grip, and another that is completely smooth.

On the original piece, these textures were not represented, but I resolved to model them with my paintwork. I turned once again to the airbrush. For these strokes, I pressed the lever that regulates the flow of air and paint very lightly, so that little air was expelled, while at the same time pulling the lever backwards, almost to the maximum, so that plenty of paint was released.

The result is a mottled effect. First, I used a dark mixture, followed by a lighter shade; the combination of shades gives the right texture. Finishing details were added with a paintbrush in the usual manner.

As soon as all the elements are finished, it is time to assemble all the pieces painted separately. One very important detail that must not be overlooked is the piece joined to the acetate eye shield, that must be glued to the acetate before fixing it to the cap with a few dots of cyanoacrylate adhesive: just enough to keep it in place but not enough to release vapours that may alter the acetate material.
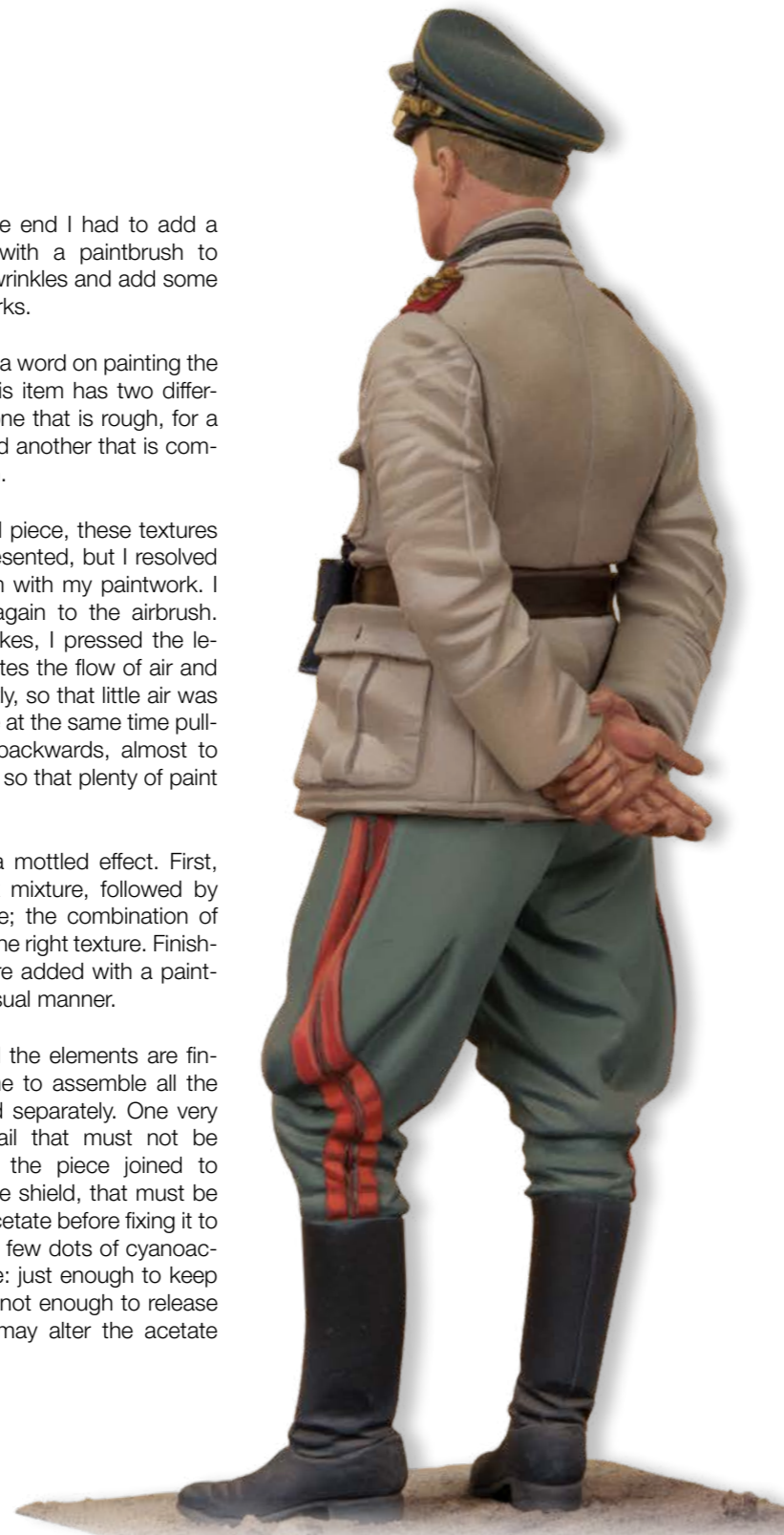
	2nd Lights	1st Lights	Base	1st Shadows	2nd Shadows
FACE AND HANDS	ACS-001: n°4	XNAC-43	ACS-001: n°3 + XNAC-45 + XNAC-35	ACS-001: n°3 + ACS-013: n°4 + XNAC-47	1st Shadow + XNAC-32
JACKET	1st Highlight + ACS-003: n°3	Base + ACS-001: n°4	XNAC-23 + XNAC-51	Base + ACS-013: n°1	
TROUSERS	ACS-010: n°4 +XNAC-41	Base +XNAC-41	ACS-010: n°3 +XNAC-23	ACS-010: n°1	
TROUSER STRIPES	ACS-004: n°4 + XNAC-41	Base + XNAC-35	ACS-004: n°3 + XNAC-33	ACS-004 n°1	

don'tmissit

https://youtu.be/mEx2r3UD3O8
UNBOXING VIDEO

GANGLAND AMERICA

In the 1920s and 1930s, the United States confronted a crime rate never seen before.

American Puritanism had long fought the evils of drinking when the first attempts at prohibition took place in the 1850s. The movement increased significantly during WWI and finally an outright ban for alcoholic drinks was issued in 1920. This circumstance boosted the eruption of a wave of underworld organized crime eager to meet the unattended – and overwhelming – demand for spirited beverages. The unprecedented crime wave culminated in the famous St. Valentine's Day Massacre in Chicago, in February 1929. To make the dramatic situation worse, in October of that year, the stock market crashed, which led to a worldwide economic depression and massive unemployment.

Soon a new breed of outlaw arrived that, unlike the romanticized outlaws of the Old West, drove fast cars instead of riding horses and exchanged the old single-action revolvers and lever rifles with automatic pistols and submachine guns.

It was a time of violence and disorder that would produce a colorful gallery of rogues ranging from the kingpins of Chicago's organized crime to restless, lonely characters that lived by the gun on the road, many of whom met a tragic and often bloody end.

Black Hawk's representation of this frantic, wild era is primarily based on just a few of the most important criminals from "Gangland America," if only because their lives have been recreated by Hollywood in some unforgettable films.

TUNIC

To simulate the texture of wool fabric, I added finely ground clay to the acrylic base color blend. The result was a rough surface. As I wanted the edges of the tunic to look frayed, I prepared a thick mixture of clay, fine sand and PVA glue, and applied this using an old flat brush, with butting movements, so that small lumps would stay on the tunic edge (photo 7). After that, the rough edges were highlighted by means of painting as well as by adding contrast in the folds (Photo 8).

PTERYGIUM

- Acrylic base: raw Sienna + black + a touch of white titanium (photo 8).
- Lights (oils): raw Sienna + titanium white. Final lights on the edges in almost pure white (photo 9).

- Shadows (oils): burnt umber and black paint in the darkest places.

Following the same procedure, I painted other leather armor elements.

BRONZE ITEMS

Acrylic base: gold (photo 10).
Fill: burnt umber, thinned with white spirit (photo 11).
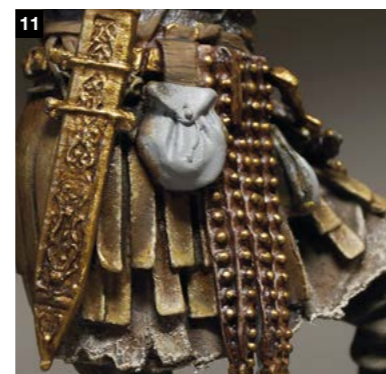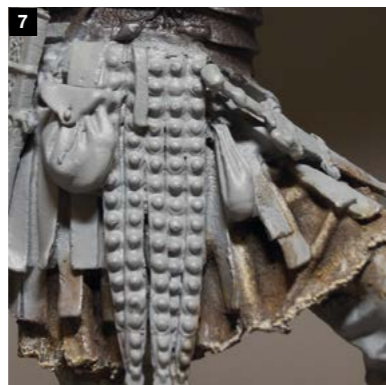
CLOAK

When I thought about how I was going to paint the cloak, I decided to give it a rough woolen texture.

For this purpose, in the acrylic base color mix (black + raw Sienna + white + a little purple), I added a lot of fine

clay. The resulting mixture I applied with a flat wide brush to achieve a rough surface.

For the base color and shadows I used an airbrush (photos 12-13), preparing a mixture based on the

base color, with lots of black for shadows and plenty of white for highlights. I performed the final touches with a paintbrush, ensuring deep contrasts. I applied maximum lights on the top edges and folds of the legionary's cloak (photo 14).

SHIELD

Roman soldiers' shields are a wonderful source of inspiration. In most cases, they are not so difficult to draw as it might seem at first glance. You only need to clearly understand the sequence of their actions from simple to complex, mentally breaking down your drawing to simple elements, adding increasingly complex elements and details.

- Acrylic base layer: burnt Sienna + black + white + carmine. Pre-shading with the airbrush. The same mixture as above, with a large quantity of black ink (photo 15), darkening the area along the edges of the shield and near the boss.

Next, I drew the wings, and vertical and horizontal lines (raw Sienna + black). The vertical and horizontal lines I transformed into the arrow. Then I traced a lighter shade on the wing feathers (photo 16). I traced all the feathers on the wings and increased the contrast (photo 17).

Now, to add dirt and wear effects on the shield, I applied first a base coat in oils (black + burnt umber). Then, using a piece of foam rubber I gave a light texture simulating a worn surface, using very bright and very dark shades of the base color. I also lightened the edges (photo 18).

STAND

Using natural materials, you can quickly and easily produce a spectacular base.

On a round wooden stand I glued a piece of trim board that would raise the figure above the base. The figure stands glued on top. I used superglue and liquid nails. With the help of superglue, I stuck on a scrap of root, placing it diagonally: this is important, to make the composition more spectacular. Preferably, of course, choose a piece of root or branch with a suitable texture, similar to the trunk of a tree in miniature.

All the edges on the stand were smoothed using acrylic putty for wood. Any product from the building materials supermarket will do.

To simulate the ground I used natural

soil, to which I added a bit of coffee grounds and some frayed rootlets. This powder is fixed with PVA. I also glued the branches of some larger roots.

The fallen tree trunk and the ground look very textured and do not require

further treatment in this case, nor any color (photo 19).

The finishing touch - a little blood on the sword, armor and clothing. I used oil paint (burnt Sienna and carmine) and a drop of linseed oil for a high luster.

figure 39 INTERNATIONAL

Carthaginian War Elephant

Elephants have been used in war since ancient times; several Sanskrit hymns show the existence of war elephants around 1500 B.C.

The military use of elephants spread eastwards to the Persian Empire. Possibly the first contact with war elephants by a European army was at the battle of Gaugamela in 331 B.C. in which Alexander the Great's army engaged with the Persian Empire.

Five years later King Poros deployed 200 elephants to confront Alexander at the battle of Hydaspes.

Undoubtedly the most famous episode involving elephants was the Carthaginian General Hannibal's invasion of Italy in 218 B.C., who after passing through Hispania, southern Gaul and crossing the Alps, arrived in the Po valley with 37 war elephants.

Elephants were very effective when deployed against inexperienced or undisciplined troops, but if an elephant sustained repeated arrow or javelin wounds then pain would force them to retreat, inflicting more damage to their own ranks than the enemy.
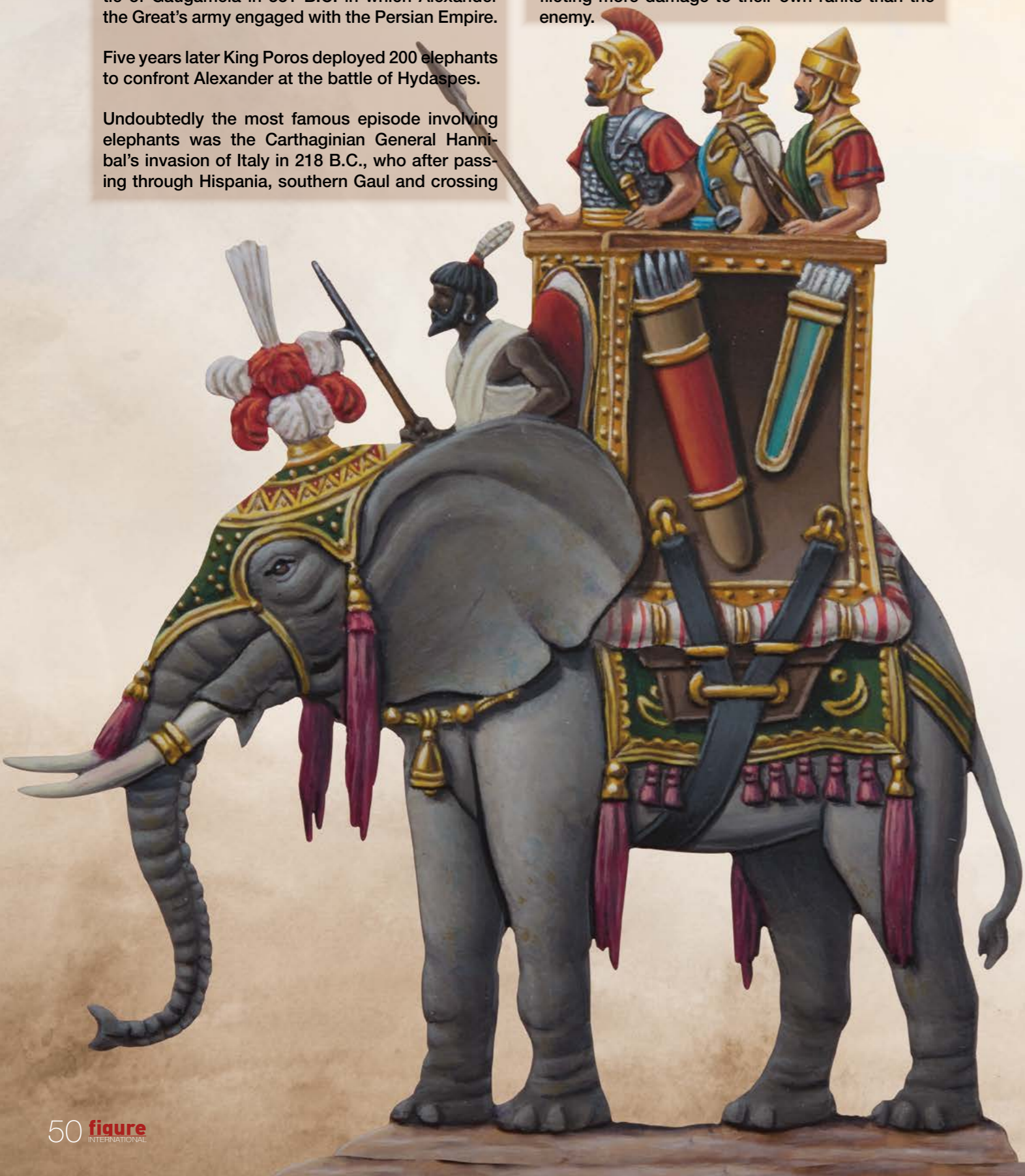
CARLOS ROYO

Otto Gottstein
30 mm.

OTTO GOTTSTEIN

Otto Gottstein (1892-1951) was a German Jew considered as the originator of the modern flat figure. A furrier by trade, this businessman promoted the development of historical figures by publishing over 1000 flat figures which became a benchmark in the genre.

Gottstein collaborated with leading historians and costume experts to give his figures the highest historical accuracy.

He organised and financed three major exhibitions the first of which was in his hometown of Leipzig in 1930. In 1932 he was forced to leave Germany, taking up residence in England where he presented his second major exposition in London in 1937 (in 1946 the exhibition was extended with scenes from the Second World War).

The economic depression following the Second World War forced Gottstein to move to New York. In 1950 he organised his third major exhibition on the history of the Jewish people, from the departure of Abraham (the first postdiluvian patriarch of Israel) from Ur of the Chaldees to the creation of Israel in 1948.

Otto Gottstein committed suicide in New York in 1951.

PAINTING

Flat figures, unlike three-dimensional ones, cannot be considered as sculpture since representation of volumes is not proportionate with reality.

These forms only serve as a guide to drawing the figure and therefore if we want our figure to have a three-dimensional appearance we must represent volumes as if it were a painting. The preparation of flat figures prior to painting is similar to preparing a three-dimensional model.

We remove burrs and mold lines using sandpaper and files taking care not to spoil the finer details. Any blemishes on the models can be fixed using putty dissolved in acetone.

Larger defects can be fixed using epoxy –based putty.

We should also apply a primer coat as a base upon which to apply colour.

Utilising files and fine grained sandpaper remove the mold lines around the figure. I filled some pores using putty dissolved in acetone.

I primed the figure with "Gunze Sangyo" matt white (H11) using an airbrush.

figure 51 INTERNATIONAL