



JULIO CABOS

Andrea Miniatures
Ref. WY-17
54 mm. Scale 1/32

THE PAINTWORK

The painting process can be divided into three clearly defined stages: the wave, the surfboard and the girl.

For a paintwork job like this, we need to search for some good photos of surfers, particularly to see how to interpret colours and reflections within the wave.

There are myriad reflections and tones that it is worth our while to study to decide the steps or pro-

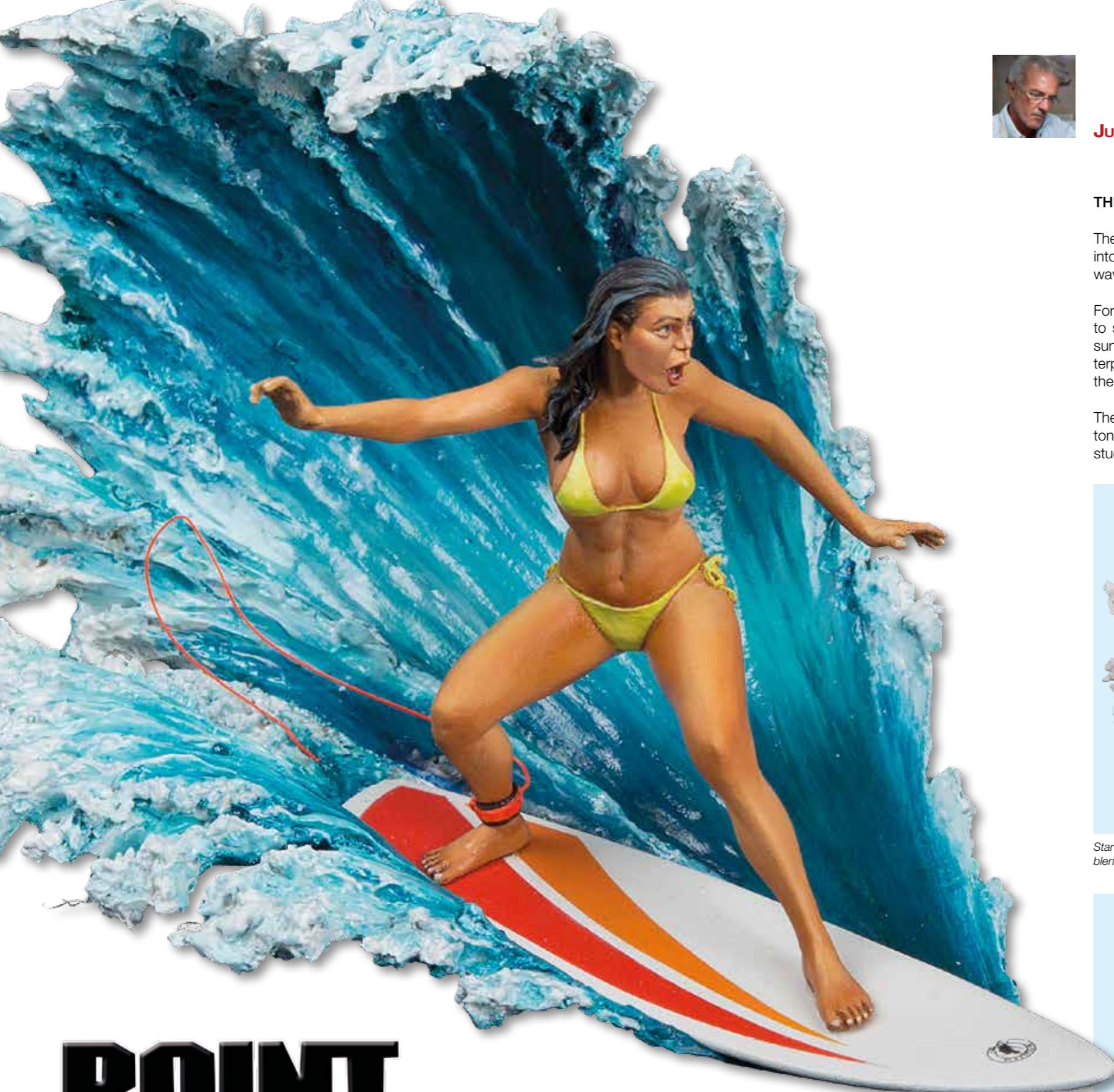
cesses that will be the most appropriate to achieve the end result we are seeking.

For the surfboard, there are plenty of models to choose from, and I have chosen a design in warm colours to differentiate it from the wave, and to ensure it integrates better with the surfer's skin.

Lastly, and in my opinion, our protagonist should have suntanned skin

lightly covered by a lemon-yellow bikini.

Once the general colour scheme for the kit is settled, we can set to work painting the wave. The transparency of the waves in the photographs I had studied provided me with a model, and I resolved that the best approach would be to blend several colours together, beginning with lighter colours and progressing to darker ones.



Start with a very thin wash of XNAC-15 Turquoise, loading the brush with water to add a second tone XNAC-26 Basic blue + XNAC-15 Turquoise and blend the colours while moist.



Strengthen the darker areas in the wave with XNAC-14 Emerald green + XNAC-26 Basic blue, following the same system as above.



The wave from behind, painted in the same tones as the preceding steps.

POINT BREAK

The series Wonderful World has surprised us with a number of marvellous figures bringing, in my opinion, some fresh air to the world of miniatures, but this one, beyond all doubt is the best. What is surprising about this figure is the girl's natural pose and expression on her board as she surfs the wave.

MARIO & RAFAEL MILLA

Henry Wells and William Fargo founded Wells Fargo Stagecoach Company in San Francisco in 1852.

The company had different sized coaches that could carry between six and twelve passengers: luggage was stowed in two compartments at the front and rear of the coach, whilst valuables were placed in a safe beneath the driver's seat.

Travelling long distances through inhospitable territories with valuable items made them a target for outlaws, several of whom were specialised in this type of assault as in the case of Charles Bolton (Black Bart) who robbed over thirty coaches in the course of six years. Other legendary bandits who held up stagecoaches include Jesse James, Frank James and Bob Younger; as well as the driver carrying a revolver each coach had a guard armed with a rifle to fend off attacks.

These are the characters in our



scene, relaxed and chatting whilst they wait for the day's work to commence.

The scene is a transformation of Andrea Miniatures kit AS-018 (prove it!) in a Wells Fargo office.

We know this piece well as we also produced the original for the brand.

Basically, the changes include the door and window, adding a front porch, an access ladder and illuminating the whole thing.



Items used.



Making the openings for the door and window using a blade to get very clean cuts.



The base is a pale grey, slightly darker than the pure white used to prime the figure.



By gradually adding white to the base colour we get the light tones. Pure white is reserved for the last lights.



Shadows should be applied very dilute, being careful not to overrun areas of light.

WHITE CLOTH

As base colour for the sleeves I chose a slightly cold tone which complements the red epaulets.

Mixing white with a small amount of Russian uniform and a trace of black I get a light greenish-grey for

the base colour. For light tones I gradually add white to the mixture until getting pure white for the last light.

We must be especially careful when shading the white as it gets dirty

very easily, giving the impression that the garment is gray or brown instead of white.

Shadows are applied as a dilute wash, taking care not to discolour the light areas.



The base colour is a very dark bluish-grey.



The boot after applying three levels of matt lights.



Shadow tones with a mixture of brown and dark blue ink.

BLACK LEATHER BOOTS

I use matt acrylic for both the base colour and the lights of the boots. Acrylic inks give a very satiny finish for the shadows, which simulates

leather very well. Depending on the amount of water added to the ink we get a more or less satiny finish: the more water, the less brightness. We

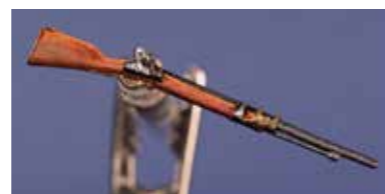
can also paint lights and shadows with matt colours and then apply an ink wash to give a glossy appearance to the whole.



Mixing brown, yellow and red ink gives the base colour for the wood, which I apply diluted in several coats.



Adding ultramarine blue ink to the above mix gives a good shadow tone.



Completed rifle. Scratches and signs of wear on the wood added using matt paint.

WOOD

I begin by applying a dilute wash of acrylic inks over the white primer, in such a way that the colour saturates the shadow regions but allows the white primer to show in light areas. Next, also using inks, I add shadows

in successive layers, concentrating colour into the darker regions.

Finally I strengthen some lights and imitate small scuffs and bumps with matt paint.

BIBLIOGRAPHY

- *Napoleon's Army 1790-1815*. Lucien Rousselot. Andrea Press.

- *La Grande Armée. Introduction to Napoleon's Army*. Miguel Ángel Martín Más. Andrea Press.

	3 rd Lights	2 nd Lights	1 st Lights	Base	1 st Shadows	2 nd Shadows	Mid-tones
<u>HORSE (AIRBRUSH) WARM COLOR)</u>			ACS-013: n°2 + n°3	ACS-013: n°5	ACS-013: n°6	ACS-006: BROWN INK + BLACK INK	ACS-013: n°4 + n°5
<u>HORSE (AIRBRUSH) COLD COLOR)</u>			ACS-012: n°3 + n°5	ACS-002: n°4	ACS-002: n°5	ACS-006: BLACK INK	ACS-013: n°4 + n°5
<u>HARNESS</u>	ACS-002: n°3	ACS-002: n°2	ACS-002: n°1	ACS-002: n°4	ACS-002: n°5	ACS-002: n°6	
<u>COAT</u>		ACS-003: n°4	ACS-003: n°2	ACS-003: n°1	BASE + XNAC-46		
<u>WHITE CLOTH</u>	XNAC-01	1 ^o LIGHT + XNAC-01	LIGHT: BASE + XNAC-01	XNAC-01 + XNAC-08 + XNAC-02	BASE + XNAC-08 + XNAC-02	1 ^o SHADOW + XNAC-02	
<u>BOOTS</u>	ACS-002: n°3	ACS-002: n°2	ACS-002: n°1	ACS-002: n°4	ACS-007: ULTRAMARINE BLUE INK + BLACK INK		
<u>RIFLE WOOD</u>			XNAC-46 + XNAC-37	ACS-006: YELLOW INK + RED INK + BROWN INK	BASE + ACS-007: ULTRAMARINE BLUE INK		

HORSE (WINSOR & NEWTON OILS)

WARM PALETTE: BLACK, UMBER, BURNT SIENNA, YELLOW OCHRE, WHITE

COLD PALETTE: BLACK, WINDSOR BLUE, ALIZARIN CRIMSON, WHITE

