

ISSUE

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INTERNATIONAL
Figure
51
USA



INTERNATIONAL Figure

[USA/CANADA EDITION]
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FROM ATLANTIS
60 mm



45/48

KOSTAS KARIOTELLIS

EXCLUSIVE INTERVIEW



02/11_ **AYLA** Jean-François Pierre

12/17_ **SEA BATTLE OF SVOLDER, 10th Century** Julio Cabos

58/63_ **THE ROMAN EAGLE** Carlos Royo



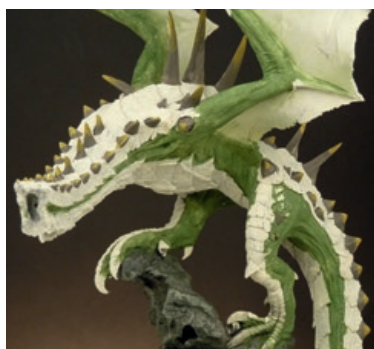
27 Initial assembly of the group to study the composition.



28 A base colour in matte grey, Humbrol no. 28.



29 First task in the painting process, starting with the spines.



30 The next task is to paint the dragon's skin.



31 This initial stage is completed with the horny scales and the wings of the dragon.

version box-art, all colours were suitable so I chose some variations of brown and green to create a dark dragon. Later, this would contribute to making Ayla stand out, as owing to her size she is necessarily more discreet than her monstrous companion.

Having made my decision, I applied the first colours using well-diluted Humbrol enamel paints. Pho-

tos 29, 30 and 31 illustrate these steps. The result was eye-catching, and the colour scheme was established. The rest was just a matter of details... it was time to get out my oil paints and start the serious work.

Third question: Where to start? I decided to start with the spines (photos 32 and 33). I painted them grey, nearly black at the base and

much lighter near the tips. This was a finicky task: I counted up to seventy spines, and each one had to be painted with extreme care.

Next, I tackled the horny scales that form a sort of articulated shell over most of the dragon's body – and there are far more of these than spines! These scales are dark, becoming lighter toward the edges. The paintwork had to

The next figure was the archer who, having spent all his arrows, is attempting to rearm. The colour scheme is similar to my reference image, using rather muted shades throughout.

The warrior armed with axe and shield came next. In this case, the colours on the fabrics are softer and the chain mail is painted using darker, more muted tones than for the leader, to give the scene greater depth.

The fourth figure was the Viking whose shield has just been struck by an arrow. He is not clearly visible owing to his position, but the lights and shadows on his cloak are discernible. This figure's shield is his most outstanding feature, though not discernible in the main view of the scene.

To paint the sea I used several shades from the blue paint set (ACS-05), white XNAC-01 and ochre XNAC-41. With my palette fully prepared I started to paint, blending several colours at a time, taking advantage of the white primer to create several degrees of transparency, as well as rendering some reflections of the hull on the water. As soon as this first stage was dry I painted in some finer details, such as the white crests on the waves and, to finish, I gave the water a coat of brilliant varnish.

The fifth figure is one of the most attractive in the composition, posing aggressively with his axe raised above shoulder level. As for the other figures, the colours used for the clothing seek to set the overall atmosphere, and to reproduce the different dyes typically used by the Vikings.



6 7 During the preliminary study to determine the colours and lighting, we took into account each figure's final position. A sequence was established for fitting them into place, which could not be changed without risk of disrupting the rest.



8 9 The second figure in the sequence. Although a large part of the paintwork would later be hidden, the figure is painted as if it were an independent figure.



10 11 The third figure. As above, a large part of the cloak and especially the shield would later be totally out of sight when the remaining figures are in place. Detail of the figure's profile and shield.

Kostas

KARIOTELLIS

by **ANDRE CLERICK**

I was born in Mitilene, one of the biggest Greek islands, on 31 December 1963, where I lived until the age of six.

My father's job took him to Athens, which is where I live now with my family. I have twin daughters, Basilique and Marguerite, at university. Marguerite paints miniatures with great talent. My daughters are my motivation, inspiration and strength.

Could you tell us what inspired you to create this "Best of Show" exhibit?

The inspiration for this miniature came from the hard times we have been going through in my country these last few years. At some public demonstrations, in addition to the usual slogans, Greece's national hero was also present: Theodore Kolokotronis.

This brilliant strategist who, with his great bravery on the battlefield, was able to inspire the Greek people at the time of the revolution of 1821, inspired me too for this piece.

Can you give me more details about the process you have followed to achieve this Master Piece?

As soon as I started to study this powerful creature I had to consult mythology, history and even fortune-telling. My first aim was to build a totally unknown being, that at the same time was perfectly recognisable. The entire face is sculpted with historical precision, which is something I wanted to leave for the end. I have chosen a Centaur from Greek mythology, for this means strength, spirit and wisdom.



**BRONZE, SCALE 1/6***Marcel*
BELLEÇ

Théodore Géricault (1791-1824) surely needs no further introduction to readers familiar with the history of art and –most especially– those interested in Napoleonic epic. In fact, Géricault's famous canvas of this Officer of the Imperial Horse Guards could be regarded as the epitome of these flamboyant cavaliers during the Imperial wars.

This work was the first painting ever presented by Géricault, exhibited at the Salon of 1812, and is indeed a masterly composition that reflects to perfection the grandeur of a fascinating time. It is a magnificent equestrian portrait of Alexandre Dieudonné (a friend of the painter serving at the time as lieutenant in this legendary regiment) who is depicted looking backwards and ready to give the order to charge in the heat of the battle.

In an open departure from what could have been simply a conventional genre painting, Géricault produced an incredible masterpiece glorifying the figure of both modern man and the Empire. This large-scale painting measuring 349 x 266 cm was executed in just a few weeks during the Grande Armée's march on Moscow. It has been observed that a certain premonitory feeling of defeat is present in the rider's countenance. In fact, some months after the painting was finished, the invasion of Russia turned into a terrible disaster and



even Dieudonné, who was 34 at the time, went missing somewhere in the endless snowfields.



FINISHING TOUCHES

Once we have finished painting all the different parts, we need to look at what in my opinion is the most difficult stage: assembling the figure. As stated, this figure is broken down into a complex set of parts and it is essential to study in advance the steps we need to take when gluing them together, to avoid any nasty surprises.

To conclude, I have to say that this piece will delight all ancient Rome enthusiasts thanks to the fine quality of its detail and the character's compelling presence.



COLOUR SCHEME

Face

Base: no. 1 flesh colour set ACS-01 + pink flesh XNAC-45 + no. 2 non-metallic paint set ACS-012
 First lights: I added no. 2, non-metallic paint set ACS-012 + no. 4 flesh colour set ACS-01.
 Following light steps: increments of no. 4, flesh colour set ACS-01
 First shadows: base + no. 5, non-metallic paint set ACS-012
 Final shadows: no. 6 flesh colour set ACS-01 + violet XNAC-28
 Tones: Napoleonic red XNAC-34 + royal purple XNAC-29

Beard

Base: no. 4 black paint set ACS-02
 First lights: no. 2 black paint set ACS-02
 Second and third lights: add increments of azure grey XNAC-17

Pteruges (skirt of leather strips)

Base: no. 6 brown paint set ACS-013
 First lights: no. 3 brown paint set ACS-013
 Second lights: no. 4 brown paint set ACS-013
 Final lights: second light mix + marine grey XNAC-20
 Shadows: brown ink + ultramarine blue ink, silver paint set ACS-07
 Outline: black ink, silver paint set ACS-07

Eagle

Base: no. 3 gilt paint set + yellow ink + chestnut ink, gilt paint set ACS-08
 First lights: no. 1 gilt paint set + yellow ink + chestnut ink, gilt paint set ACS-08
 Second lights: first lights mix + no. 2 gilt paint set ACS-08
 Final lights: no. 2 gilt paint set ACS-08
 Washes: chestnut ink, gilt paint set ACS-08 + ultramarine blue ink, silver paint set ACS-07
 Outline: black ink, gilt paint set ACS-08

Breastplate

Base: no. 3 + brown ink, silver paint set ACS-07
 First lights: no. 1 + brown ink, silver paint set ACS-07
 Second lights: first lights mix + no. 2 silver paint set ACS-07
 Final lights: no. 2 silver paint set ACS-07
 Washes: brown ink + ultramarine blue ink, silver paint set ACS-07
 Outline: black ink, silver paint set ACS-07

Cape

Base: no. 5 red paint set ACS-04 + no. 1 brown paint set ACS-013
 Lights: reddish brown XNAC-47 + dark flesh XNAC-44 + French orange XNAC-35
 First shadows: base + no. 2 brown paint set ACS-013 + no. 6 green paint set ACS-09
 Final shadows: no. 6 red paint set ACS-04 + no. 6 brown paint set ACS-013 + no. 6 green paint set ACS-09
 Dark dirt effects: no. 6 green paint set ACS-09 + no. 6 brown paint set ACS-013
 Light dirt effects: no. 2 brown paint set ACS-013