

*“Morte del Re”, Best of Show 2014.
Maurizio Bruno & Danilo Cartacci*



FABIO NUNNARI

EUROMILITAIRE 2014

In my opinion, as I have already said in the past, Euromilitaire is as important an event for modelling fans as the Wimbledon Tournament is for tennis ones.

Actually, Euromilitaire is a whole compendium of things. The English tradition, their humour, the white cliffs, a cosmopolitan group, the scent of fried bacon that you can smell on street corners, a Spaniard –unknown to us, but other people have said that he paints very well– problems with our pronunciation, never correct, hotel rooms which have bathtubs and not showers, a crazy doodle done by Gamarra, an Asiatic modeller never seen before who greets you with a bow and a smile, and the breakfasts with slices of bread that spray melted butter if you touch them with a fork.

We would like to see Bill Horan again, who was so impressive that he had problems getting down from the stage because of all the gold medals he had to carry. Derek Hansen, a great figure painter, who looked more like an intellectual. The Cannone brothers, always carrying their load of medals and awards as if they

were members of a club and not just two brothers.

The statistics, which reveal a decrease in the number of participants and trade stands but, this year, we all know the reasons. First of all, the crisis that limits modellers' travels, and the great World Model Expo event at Stre-

sa that absorbed the economic and time resources of many modellers.

This year's edition saw the triumph of the Italian team formed by Maurizio Bruno and Danilo Cartacci who, with their work “Morte del Re” (Death of the King), won the “Best of Show” award that, with



DRAGON LADY

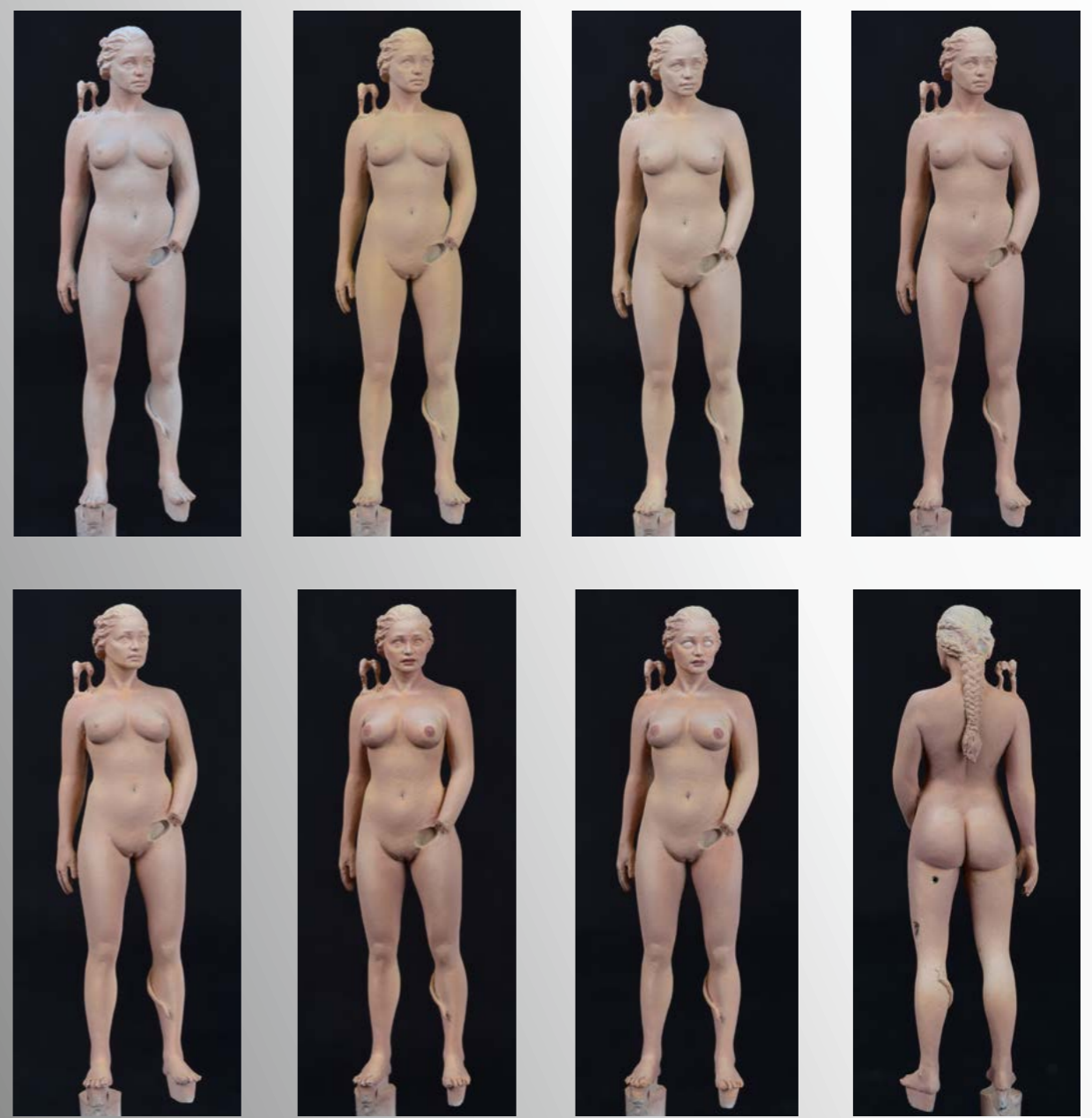


The Dragon Lady is a figure deriving from many stories and fantasy novels of an unmistakably medieval inspiration, in which tales of fantasy worlds, full of magic and mythical creatures, characters and plots that we can easily envisage as belonging to Europe's Dark Ages. Among these mythical creatures, dragons are without any doubt the most popular. This figure represents a young woman, of rather puerile features, who emerges from the cinders of a pyre in the company of three newly-hatched dragons.



JULIO CABOS

Andrea Miniatures
54 mm. Scale 1/32



THE FIGURE

This model is broken down into a simple set of five parts: the three dragons (each of these are attached to the girl's left hand), the girl and the base, all in white metal. The natural air and expression of the nude female figure endow this miniature with a special appeal and, at the same time, presents a serious challenge for many figure painters as there is nothing, other

than the little dragons, to clothe the sculpture.

THE PAINTWORK

We can say that this figure offers a single main feature demanding our paintwork skills, namely the lady, but we must not underestimate the baby dragons around her person, which are finely detailed. My strategy for painting the girl was based on the following premises:

on one hand, the dawn light surrounding her; and on the other, the need to achieve an exaggerated effect of the cinders adhering to her skin.

As far as the skin tone itself was concerned, I opted in general for a rather pale colour, using acrylics throughout this process. On a matte white primer, I began by applying the first skin tones with an airbrush. During this first stage

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	4 th Lights	3 th Lights	2 nd Lights	1 st Lights	Base	1 st Shadows	2 nd Shadows	Mid tones
FACE	ACS-01: n'4	2 nd Highlight ACS-01: n'4	1 st Highlight ACS-01: n'4	Base+XNAC-40	ACS-01: n'1+ n'6+ XNAC-31+ XNAC-05	Base + ACS-01: n'6	1 st Shadow ACS-13 : n'5	ACS-04: n'3
BEARD		ACS-13: n'3+n'4	ACS-13: n'2	ACS-13: n'1	ACS-13: n'5	ACS-13: n'6	ACS-13: n'6 + XNAC-02	
JACKET		ACS-04: n'4 + ACS-11: n'3	ACS-04: n'4	ACS-04: n'3	ACS-04: n'2	Base + ACS-09: n'5	1 st Shadow + ACS-09: n'5	
WOODEN RIFLE PARTS				XNAC-46 + XNAC-40 + XNAC-35	ACS-06	Base + ACS-06		
		Plaid	Light green checks	Fine lines	Base			
TARTAN		XNAC-02	ACS-09: n'4	ACS-09: n'1	ACS-12: n'3+ n'5+ XNAC-27			



The canteen is made to look like wood, and painted over irregularly in blue.



"The Thin Red Line". Painting by Robert Gibb, 1881.



Rear view of the figure and detail of the metal parts on the rifle, painted with a mix of acrylic inks and metallic pigment.